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Vol 23 Frontispiece Jan 1909.

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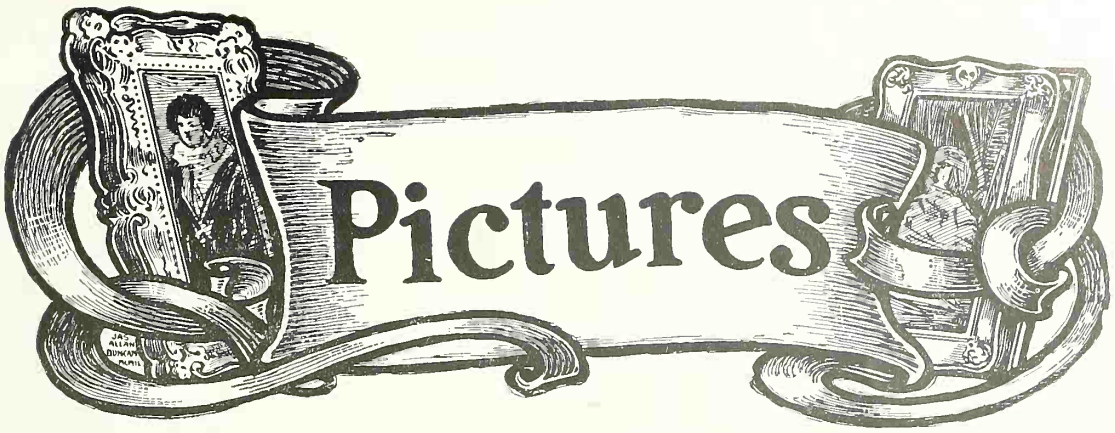
PORTRAIT OF A YOUNG WOMAN

By Thomas de Keyser
From the Kann Collection
In the possession of Messrs. Duveen Bros.



Portraits and Relics of General Wolfe

By Beckles Willson

[The following article is accompanied by a unique set of illustrations, many of them now published for the first time. It is written by a leading authority on the career of Wolfe, and the present occupant of the Wolfe mansion at Westerham. James Wolfe was born January 2, 1727, and this year will see the one hundred and fiftieth anniversary of his death and of the capture of Quebec, when a national memorial to his memory is to be inaugurated.]

THERE has always been, it seems to me, a fantastic and wholly unaccountable mystification about the portraits of Wolfe. That familiar to me in boyhood, the only one indeed I saw for many years, was an engraved profile in one of the popular history books. It fascinated me by its absolute *invraisemblance* to anything human, much less heroic. Something of this seems to have been borne in upon the author of the book itself, for in order to account for the inclusion of such a caricature in his pages, he was most careful to explain that "Wolfe's personal appearance was most unprepossessing," which we youngsters, precociously cynical, immediately accepted as a euphemism to cloak a repulsive truth. My juvenile hero-worship must have been very robust to survive that popular and perennial woodcut of the hero of Quebec.

CAPT. HERVEY SMITH'S ORIGINAL SKETCH OF WOLFE

Years elapsed, and I came across another likeness in profile of General Wolfe, in which the facial extravagances were no longer so manifest, and I began to perceive, with infinite relief, that the famous soldier might, after all, have borne a similitude, remote, perhaps, but genuine, to modern orthodox flesh and blood. Not, however, was it until I came to inspect a photograph of the oil portrait falsely attributed to Schaak, and began to study the private life of my hero, were my fears wholly dispersed. But I marvel as much as ever at the continued vogue of the third and fourth-hand presentments which do duty as portraits of James Wolfe in my native land — a vogue only to be accounted for by mankind's insatiable love of a paradox, swallowing without apparent satiety all the racy anecdotes of Napoleon, George III., Goldsmith, Porson, Turner, or Mr. Bernard Shaw as if the occasional eccentricities of these personages made up the parcel of their workaday lives!

By this time, I think, we might easily be in general agreement as to

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Wolfe's personal appearance. We might well dismiss those legends of a visage which would have frightened even M. Talleyrand out of his eleven senses. If there was anything at all abnormal about James Wolfe it was the ardour of his patriotism, the loftiness of his ideals, his marvellous professional aptitude, and by no means in the conformation and disposition of his features.

His profile was no more extraordinary than Pitt's or Mr. Chamberlain's. Viewed not in profile, his countenance, so far from being "unprepossessing," was distinctly pleasing. In brief, there is really no reason why every schoolboy in the Empire, not to mention the picture connoisseurs in King and Bond Streets, should not be able each to conjure up for himself James Wolfe in his habit as he lived. Authentic documents, as I shall show, are sufficiently abundant. Of the verbal descriptions extant, far less overdrawn than those of the old historians, is that which Thackeray furnishes us in *The Virginians*:—

"There was little of the beautiful in his face. He was very lean and very pale; his hair was red, his nose and cheek-bones were high; but he had a fine courtesy towards his elders, a cordial greeting towards his friends, and an animation in conversation which caused those who heard him to forget, even to admire, his homely looks."

This is fairly accurate as an impression, if we take the young soldier at one of his indifferent periods when his face was not as red or as brown as he himself, in his letters to his mother, tells us it was. Mr. Francis Parkman supplies us with a modern variant of what I may term the Stanhope tradition. "Never," he tells us, "was the soul of a hero cased in a frame so incongruous. His face when seen in profile was singular as that of the great Condé's. The forehead and chin receded; the nose, slightly upturned, formed with the other features the point of an obtuse triangle; the mouth was by no means shaped to express resolution; and nothing but the clear, bright, and piercing eye bespoke the spirit within. On his head he wore a black three-cornered hat; his red hair was tied in a queue behind; his narrow shoulders, slender body, and long thin limbs were cased in a scarlet frock with broad cuffs and ample skirts that reached the knee."

JAMES WOLFE ÆTAT 15
BY UNKNOWN ARTIST AT SQUERRYES COURT

LIEUT.-COL. WOLFE BY J. HIGHMORE
OWNED BY J. SCOBELL ARMSTRONG, ESQ.

Of course, this is less a description of Wolfe than of Hervey Smith's pencil sketch. We have no contemporary evidence that Wolfe's personal appearance ever placed him at the least disadvantage, or was matter of comment amongst those who met him for the first time. I find no allusion to any physical drawback or imperfection. On the contrary, the Jacobite belles, with whom the youthful Colonel danced so assiduously at Exeter and Glasgow, apparently found him as

attractive in person as his behaviour was gallant and courteous.

Wolfe was over six feet tall, and bore himself, as befitted such a thorough soldier, with true military uprightness. In his social deportment he was ever cheerful, alert, and entertaining. He was point device in his accoutrements, patronising the best military tailor in London. Most particular was he about gold lace and lace ruffles. As long as he wore wigs, which was up to within a year of his death, he was strictly attentive to their quality and the manner in which his valet dressed them.

At Squerryes Court, Westerham, the seat of the Warde family, the traditional friends of Wolfe, is a portrait painted by an unknown artist about the period of the hero's first entry into the army. It has never been reproduced in print, although in Wright's Life there is inserted a photograph purporting to be taken from the Squerryes picture, but which bears in reality little resemblance to it. Pasted on the back of the canvas I find the following inscription, yellow with age:—

"This picture was painted about the year 1744 for his friend George Warde, of Squerryes, but the painter's name has not been preserved. The picture is an undoubted original, and was stated to have been a good likeness. It was painted in a powdered wig. A young friend of General Warde's painted red hair over the wig in water colours, which was afterwards partially removed. The natural colour of Wolfe's hair was red."

Mr. Parkman in a prefatory note to the edition of *Montcalm and Wolfe*, published in 1887, ventures upon the opinion that this portrait is not an original, but a copy of a likeness painted by Joseph Highmore. "It is believed," he adds, "that Wolfe never again sat for his portrait. After his death his mother caused a miniature to be taken from the Highmore picture, and from this several enlarged copies were afterwards made. The portrait in the possession of Admiral Warde, hitherto supposed to be an original, now seems to be one of these copies."

I am not of this opinion. The Highmore portrait is now owned by Mr. J. Scobell Armstrong, and hangs at Nancealverne, Penzance. It came into the hands of its present possessor through his mother, a great granddaughter of the Reverend Mr. Swinden, Wolfe's friend and tutor. If anyone will compare the two portraits, they will perceive a very marked dissimilarity. In the Squerryes picture a youth is shown in his first wig and the undress uniform of a gentleman volunteer. I take this to have been painted in 1743. In the other representation several years have manifestly elapsed; he is in a lieutenant-colonel's uniform, and carries a gold-laced hat under his arm. The style of the wig is wholly different. Again, as to its being the only authentic portrait of Wolfe, it is highly unlikely that Mrs. Wolfe should herself possess no portrait of her son, considering the intimacy and affection subsisting between them. I never doubted that the Armstrong portrait had really been painted for the Rev. Mr.

MRS. WOLFE, MOTHER OF GENERAL WOLFE BY HUDSON

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Swinden, because it was in the possession of his family. If Mrs. Wolfe owned it, she would hardly part with it before her death, when all her effects were dispersed, and she survived her clerical friend one year. But there is every probability that Mrs. Wolfe possessed more than one portrait of her famous son.

At Squerryes hangs a portrait of the General's mother painted by Thomas Hudson, and bequeathed by her in her will to her executor, General George Warde, together with other memorabilia. In this she is depicted no longer in her first youth in a dress of pale yellow, holding a rose in her hand. Her hair is black, and her features comely. The style of painting is vastly superior to the portrait of her son in the same collection, and is an excellent specimen of Hudson's work. It is undated; but I should say it was painted about 1742. Nothing is more likely than that her husband, General Edward Wolfe, and her two sons should have sat to the painter at the same time. For a long time I was not rewarded by lighting upon any portrait of the elder Wolfe; but no doubt existed in

JAMES WOLFE BY HUDSON OWNED BY F. BLIZARD, ESQ.

JAMES WOLFE, AS A SUBALTERN
IN THE NATIONAL PORTRAIT GALLERY

GENERAL WOLFE
FROM THE PICTURE IN THE NATIONAL PORTRAIT GALLERY

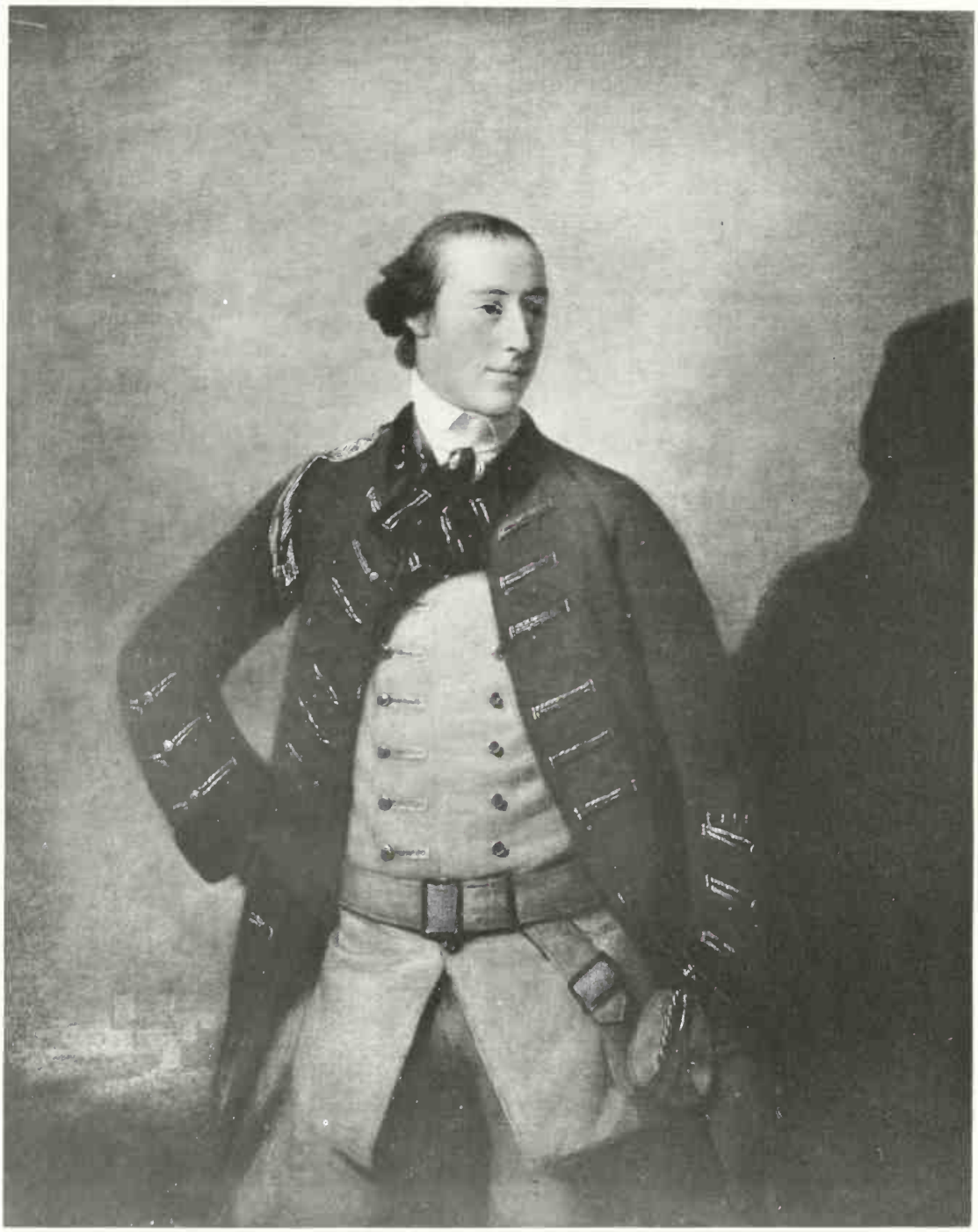
my mind that the Hudson portrait of his more celebrated son is that now belonging to Mr. Francis Blizard, of Handsworth, Birmingham. When discovered a few years ago the canvas was black with dirt, and only showed up the features when thoroughly cleaned and varnished. The features and colouring are those of Wolfe in every detail; the hair is red, the expression rather melancholy, the eyes blue. He is dressed in the red coat of a subaltern.

LIEUT.-GENERAL EDWARD WOLFE, FATHER OF JAMES WOLFE (FROM THE PORTRAIT BY THORNHILL, IN THE POSSESSION OF BECKLES WILLSON, ESQ., OF QUEBEC HOUSE)

There is a large portrait in the National Portrait Gallery which may be of Wolfe, executed by a Continental artist when he was on his first campaign. Formerly I was inclined to think it either of his younger brother Edward, or a likeness from memory by an English painter at the request of Mrs. Wolfe after her son's death. It bears strange points of resemblance to both the Squerryes and the Highmore portraits. It is painted in a very resolute manner; the uniform is scarlet, with buff revers and buff waistcoat; and yet somehow it fails to convince. If this be indeed James Wolfe, *ætat* 16, then the Hudson portrait belongs to a much later period, and after one of the young soldier's frequent severe illnesses. Albeit, I suspect that the Wolfe portraits in the national collection are both posthumous productions. The face of the life-size one may have been done from Mrs. Wolfe's miniature now in the possession of the Rev. Mr. Streitfeild, of Westerham.

PORTRAIT BY GAINSBOROUGH SUPPOSED TO BE JAMES WOLFE

GENERAL WOLFE BY GAINSBOROUGH IN THE POSSESSION OF MRS. HORACE PYM, OF FOXWOLD CHASE



PORTRAIT BY ALLAN RAMSAY BY COURTESY OF MESSRS. T. AGNEW AND SONS

The general impression seems to have been that Wolfe wore his own hair unpowdered. This was not the case until latterly—after the Louisbourg campaign. In 1752 he (then a Lieutenant-Colonel) writes to his mother: "If you know of a good servant that can or will learn to dress a wig, and save me that prodigious expense in London, it will be a favour done to me to engage him." There are other allusions to wigs in his letters.

Thus, then, the Highmore portrait shows us not an ensign of fifteen, as Parkman rather hastily assumed, but a Lieutenant-Colonel of twenty-five,

GENERAL WOLFE FROM THE ENGRAVING BY HOUSTON

Wolfe, returned from his long absence in Scotland, was then at home at Blackheath. Mr. Swinden was a near neighbour there, and supposing the picture to have been painted for him, it was probably at this time that Wolfe sat. The countenance is mature and full of briskness and resolution. It betrays Wolfe's characteristic quality of humour—a Celtic gaiety of spirit, a recklessness—which abided with him until, or almost until, the end.

I am not sure that this quality is not more unmistakeably shown in the profile portrait which, although a posthumous one, and to that extent unreliable, and greatly lacking in drawing and finish, I consider on the whole the best and most revealing likeness of James Wolfe. It was painted for George III. by one who either had enjoyed the opportunity of seeing and studying the face of the hero, or boasted a genius for embodying the ideas of those who had enjoyed such opportunities. There is a tradition connecting this delineation with J. C. Schaak working from materials supplied by Captain Hervey Smith, Wolfe's aide-de-camp. If it was really painted by Schaak, it is his most noteworthy performance. As to Hervey Smith, if the pencil outline of Wolfe at the United Service Institution be a fair sample of this young man's draughtsmanship, his collaboration must have been chiefly verbal. One wonders that there should be found room for such rude, fragmentary, and utterly valueless pencil outlines as those of Smith and the Duke of Northumberland at the National Portrait Gallery. This wonder is somewhat dissipated when one comes to understand the circumstances under which the pseudo Schaak and other of the posthumous portraits of Wolfe came to be painted.

The victory of Quebec threw England into a wild jubilation, tempered by a sense of the national loss of a great hero. The name of Wolfe being on everybody's lips, naturally there was also a desire to look upon his counterfeit presentment. For some strange reason none was forthcoming. Although Mrs. Wolfe had one and perhaps two, Colonel Warde had one, Mr. Swinden had one, and Miss Lowther had a miniature, it was stated and widely believed that Wolfe had never sat for his portrait. It was, therefore, to cope with the popular demand that several leading artists were employed. Amongst these were Reynolds, Gainsborough, Romney and Ramsay. Of these, Gainsborough may have had peculiar advantages, inasmuch as he was at Bath when Wolfe returned there from the Louisburg expedition, and already a celebrity. There are two portraits supposedly of Wolfe ascribed to Gainsborough.

THE BOY, JAMES WOLFE BY BENJAMIN WEST, F.R.A.

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One was sold at Christie's at the Saunderson sale last July (fetching £1,890), and the other is owned by Mrs. Horace Pym, of Foxwold Chase, near Westerham. Of these two pictures, differing totally, I unhesitatingly prefer the latter, not as an example of Gainsborough, but as a likeness of Wolfe. In fact, I find it extremely difficult to believe that the Saunderson portrait was ever intended as a likeness of Wolfe. The Foxwold Chase portrait was painted for Miss Lowther. As to the Reynolds portrait, I have not yet identified it, although there is a French engraving extant marked "J. Reynolds, *pinxt.*"

GEN. GEORGE WARDE BY OPIE
IN THE POSSESSION OF LIEUT.-COL. WARDE, OF SQUERRYES

As the Court painter of the period, Allan Ramsay was sure to have been favoured for an order for a delineation of the features of the hero *à la mode*, but whatever value his version may have had in the eyes of contemporaries unaware of the existence of the Highmore, Hudson and Squerryes Court portraits, it can with difficulty be reconciled with our present knowledge of Wolfe's facial lineaments. Nor can I yet identify the portrait by Romney, who was the first painter to make Wolfe's death the subject of a historical picture. For this the Society of Arts awarded him their prize, and his picture is now in the Council Chamber of Calcutta. Of West's more celebrated picture on the same subject I will presently speak.

I have said that for a long time my enquiries concerning a portrait of the hero's father, Lieut.-General Edward Wolfe, proved fruitless. Lately, however, it came to my knowledge that such a portrait was formerly in the possession of the Earl of Lonsdale, and hung at Penrith. In the catalogue it was described as "Lieut.-Gen. Edward Wolfe, father of Major-General Wolfe, the hero of Quebec. Early English school." It was disposed of with others at Christie's, and finally came into the hands of Mr. E. C. Hogan, who offered it to the National Portrait Gallery. By this time it was revealed that the picture was by Thornhill, Hogarth's master and father-in-law. When I first saw the picture I was reminded that Thornhill occupied the mansion next to that of the elder Wolfe at Blackheath. Yet, as the picture was obviously painted before the elder Wolfe had reached fifty—say 1730—and as Thornhill died in 1734, it must formerly have hung on the walls of Quebec House, whence it has now, after nearly two centuries, returned. It was acquired, together with other Wolfe relics, by the first Earl of Lonsdale, whose sister was affianced to the hero, on Mrs. Wolfe's death and the dispersal of her effects.

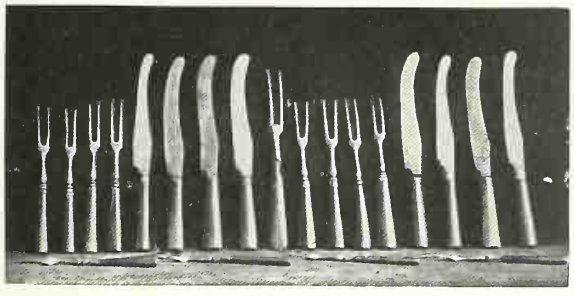
Amongst the engravings produced while Wolfe's popularity was at its height, that by Richard Houston enjoyed the greatest favour. Yet, judged either by draughtsmanship or its likeness to Wolfe, it is third-rate. Here the painter was avowedly J. C. Schaak, and this being the case supplies a strong presumption that the profile given by George III. to his daughter,

Princess Charlotte, and afterwards presented by the King of the Belgians to the British nation, was *not* by Schaak. It is the bust profile which is most current in Canada and America, and in gazing upon it one may well observe with Parkman that "never was the soul of a hero encased in a frame so incongruous." The tip of the snub nose is almost on a vertical line with the lip, while the whole poise of the head and smallness and length of the neck combine to form a ridiculous and fictitious *ensemble*. As a caricature this Schaak-Houston portrait has merit, but it was never intended for a caricature. It happens to be an elaboration of a pencil sketch by Hervey Smith. It is on another such pencil sketch, not in the United Service Institution or in the National Portrait Gallery, but in Colonel Warde's possession, presented by Smith, Wolfe's aide-de-camp, to the ancestor of the present lord of Squerryes, that Houston based another engraving. It depicts Wolfe at full-length, as he appeared on that fateful morning on the Plains of Abraham, and is, on account of the costume, valuable.

MRS. WOLFE FROM A MINIATURE IN THE POSSESSION OF J. WOLFE-AYLWARD, ESQ.

At Squerryes is a portrait by Opie of Wolfe's bosom friend, George Warde, afterwards himself a Major-General. The hero of Quebec had been dead about fifteen years when Benjamin West, whose painting, *The Death of Wolfe*, had achieved great fame, was commissioned by this General Warde to paint his nephew, a lad of tender years. When this picture had been sent home, it occurred to General Warde that he would like the companion picture of James Wolfe at the same age, and he therefore sent West his original oil likeness to serve as a model. The sight of this canvas threw West into some confusion, it being the first portrait from life he had seen of Wolfe. He decided, however, that it should not influence his own conception (or misconception) of the hero's physical appearance. He confessed that "he wished he had known of the original before he painted his great picture; but that as he had already given to the work his impression of Wolfe, a portrait at variance with it ought not to come from his pencil." Which is, to say the least, a bold bid for consistency.

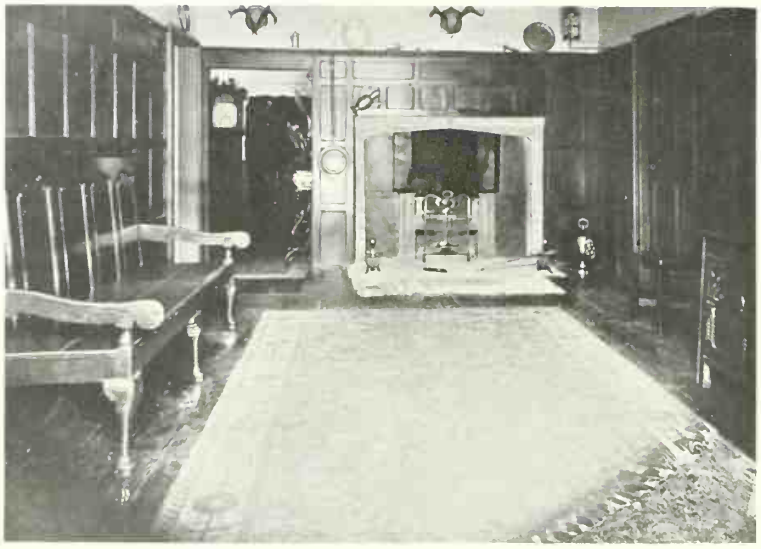
By the courtesy of Mr. Wolfe-Aylward, a collateral descendant of the General's, I am enabled to give a representation of a miniature of Mrs. Wolfe in her declining years now in his possession. For a long time the identity of the original was a matter of doubt in the family. This was probably owing to its being encased in a larger gilt cover engraved with an "L" on its outer surface. This "L" was supposed to signify Lowther, and the miniature was actually thought to be of Miss Lowther, sister of the first Earl of Lonsdale, Wolfe's *fiancée*. But it is hardly likely that Mrs. Wolfe would have bequeathed



MESS CUTLERY FORMERLY AT SPIERS NOW OWNED BY J. WOLFE-AYLWARD, ESQ.

EMBROIDERED DRESSING-GOWN WORN BY GENERAL WOLFE BEFORE QUEBEC

such a miniature of her son's betrothed to her husband's sister. As a matter of fact, Miss Lowther, afterwards Duchess of Bolton, was only thirty-one when Mrs. Wolfe died at Bath in 1764, and her miniature was returned to her according to her lover's request. All this evidence is, however, unnecessary, as the miniature tells its own tale, and the likeness to her son, James Wolfe, is striking.



HALL AT SPIERS (NOW QUEBEC HOUSE, AND THE RESIDENCE OF THE AUTHOR)

In Mr. Wolfe-Aylward's possession also are some authentic and little-known relics of the famous soldier of great interest. There is the embroidered crimson silk dressing-gown which he wore when encamped on the banks of the St. Lawrence during his last illness, and in which his body was brought home to England after his heroic death. There is, too, the snuff-box which formerly belonged to his father, Lieutenant-General Edward Wolfe, and a set of knives and forks with which the hero's parents had set up housekeeping at Spiers, now Quebec House, Westerham, a year before James's birth. These Mrs. Wolfe treasured until her decease in 1764. Other relics there doubtless are scattered about the country, which are as yet unknown to me; for besides the articles mentioned in Mrs. Wolfe's will, the whole of her effects were dispersed at a sale which was largely attended. As for Wolfe's letters, of which there are some two hundred and fifty preserved at Squerryes Court, they rarely come into the market, and when they do so appear they command high prices. The most recent one sold at Sotheby's fetched, I believe, £38, although for Wolfe autographs of greater intrinsic interest as much as £100 has been paid.

I venture to add that I should rejoice to learn of any letters of intrinsic importance which do not appear in Wright's biography of our hero.

SQUERRYES COURT, WESTERHAM

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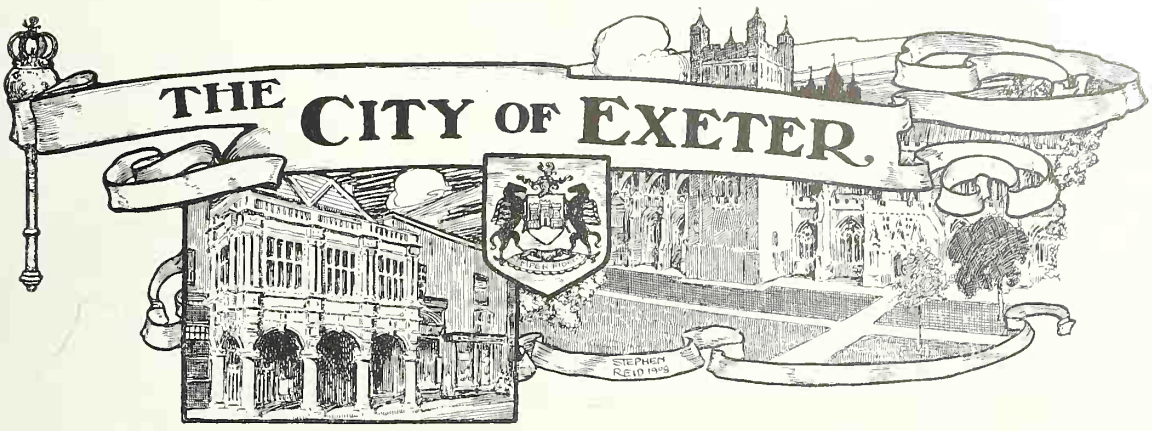
MRS. MOUNTAIN

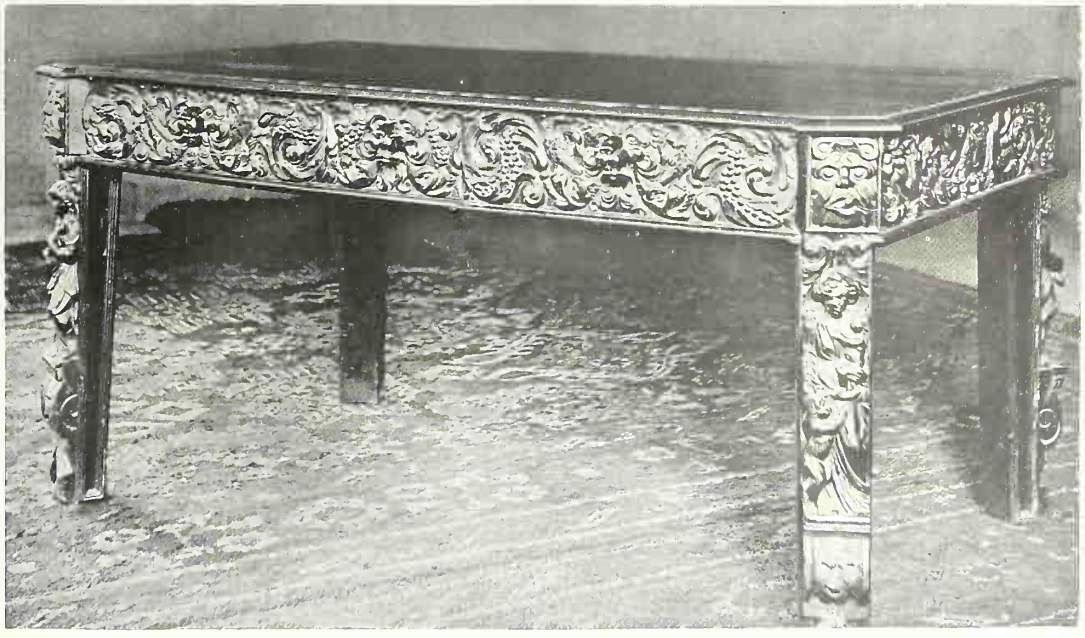
FROM AN ENGRAVING BY C. TURNER, AFTER J. J. MASQUERIER



Part II. Written and Illustrated by Leonard Willoughby

THREE hundred and fifty years ago Exeter stood high in the commercial world, and her merchants were men of mark. In 1560 a charter was granted incorporating certain merchants and their successors under the title of "The Governor, Consuls, and Society of the Merchant Adventurers of the City and County of Excester, traffiqueing the Realme of Fraunce and the Dominions of the French Kinge." Wool weaving was the staple trade in the reign of Edward I., while in Elizabeth's, Exeter cloths were held in high repute. Exeter's Mart in 1714 was said to be "next to Leeds the greatest in England," as regards her woollen trade; but this was before the advent of steam, and when the clear waters of Devonshire were still bridled. When, however, the French ports were closed to English goods under Napoleon's drastic régime, the industry at once declined, and has since ceased to exist.

I alluded in the first part of this article to the old Roman Icknield Way. This is now the site of High Street, in which is situated the delightfully picturesque Guildhall — the oldest municipal building in the kingdom. The first record as to the Guildhall appears on a deed dated 1154, but there is little doubt that it existed long prior to this. The present building dates to 1330, but in 1466 it was considerably altered, and, in a measure, rebuilt. Originally the front was occupied by a chapel, and services were held daily until the Reformation. In 1593 the present portico, which extends over the



CARVED OAK TABLE IN MAYOR'S PARLOUR

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pavement, replaced the chapel. The hall within is very fine, measuring 62 ft. by 25 ft. by 37½ ft. in height. This grand hall was wainscotted in oak in 1556. It has a single span timbered roof, supported on corbels carved to represent grotesque figures of beasts. The massive oak door to the hall is finely carved and a great feature. A large four-light window lights the hall at one end, and in this are the arms of France and England in stained glass.

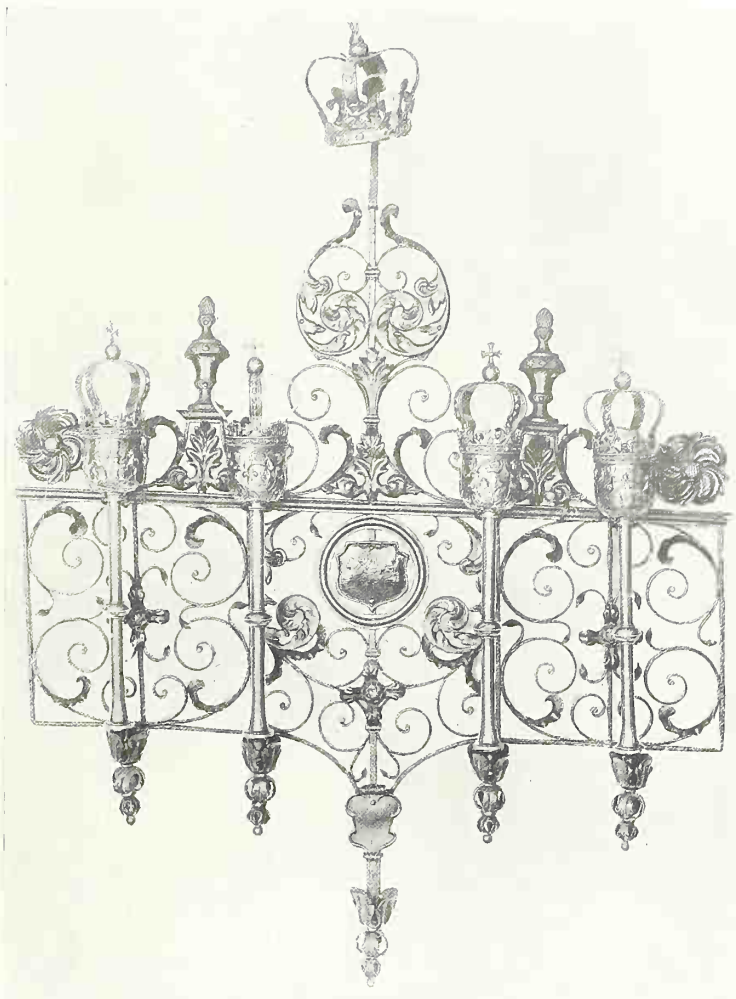
The arms of Exeter, ratified in 1564, are *party per pale gules and sable a castle triple-towered or.* Crest: *A demi lion rampant gules, crowned or, holding between the paws a mound banded azure and surmounted with a cross botonée or.* Supporters: *Two pegasi with wings endorsed argent, maned, crined, and unguled or, charged on the wings with three bars wavy azure.* By Letters Patent, dated 16th October, 1907, a badge and standard were granted to the city. The badge is thus described: "In front of two swords and in saltire, points upwards, or a Tudor hat gules embroidered gold." This represents the three royal gifts in the city regalia. The motto, *Semper Fidelis*, was applied to the city by Queen Elizabeth. This motto was well merited.

CHAIR FORMERLY USED BY MAYORS

The Guildhall is now used as a Council Chamber for public meetings of a civic character, and by the Mayor for official receptions, etc. The Mayor's Court is also occasionally held here. In olden times all the civil and judicial business of the city was transacted in this building. Here, *inter quatuor bancos gihaldiæ*, wills were proved; here, for greater publicity, payments between citizens were made; and here claimants asserted their title to land under the quaint process of production of seven turfs in open Court, and proclamation duly made. On the walls hang several large pictures, the most valuable being a full-length portrait, by Lely, of Princess Henrietta, Duchess of Orleans, daughter of Charles I., born 16th July, 1644, at Bedford House. This picture was presented by Charles II. after his Restoration. Another very fine picture is a full-length portrait, by Lely, of General Monk, Duke of Albemarle, who was a native of Potheridge, in North Devon. Hudson, a native of Exeter, was responsible for the beautiful portrait of George II., of which monarch but few original pictures exist. Some old regimental colours of the Fourth King's Own Regiment—once known as the Exeter Guards, who were raised in the district in the latter part of the 17th century for service in Tangiers—and the carved Mayor's Chair, dated 1697, are the most interesting objects in this noble hall.

Above the portico, at the front of the Guildhall, is the Mayor's parlour, and here are hung several very interesting old pictures of Exeter's benefactors, notably one of Hoker, the City Chamberlain, and one of Elizabeth Flay. There is also a very handsomely carved oak table, which is used by the Mayor. High up in the turret of the building hangs the old bell to which reference has been made, and which was used as the city's fire alarm. On the bell is engraved in Latin, "O Queen of Heaven protect me I beseech thee from harm." At the rear of the Guildhall is a room in which the city's charters and documents are stored, and these include a complete sequence of the Mayor's Court Rolls from 1263 to 1701; Provost Court Rolls from 1328 to 1701; also forty-nine Royal Charters and a large number of autograph

Royal Letters from the reign of Henry VII. to George III. Not the least valuable of all the documents are the manuscript tomes of the *History of the Municipality of Exeter and its Ancient Customs*, by John Hoker. Exeter's first charter is of uncertain date, as also is the date when the city became a self-governing one. From the early part of the thirteenth century, however, the history can be traced with great completeness.



FOUR MACES AND WROUGHT-IRON STAND

CITY SWORD GIVEN BY HENRY VII.

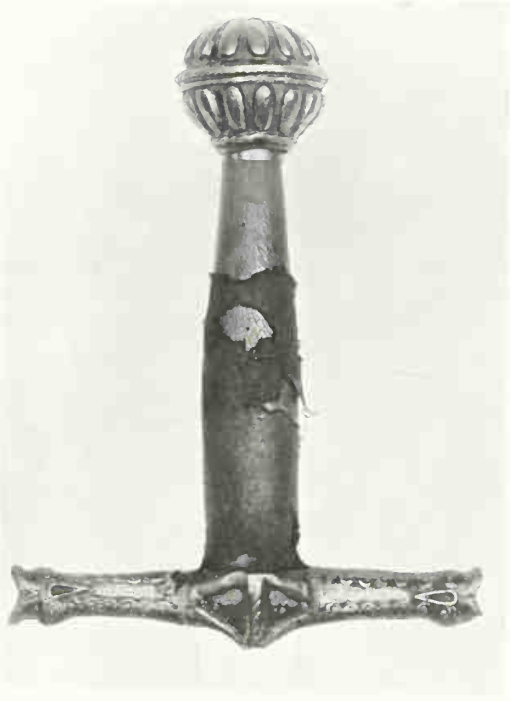
The first mayor is supposed to have been created by King John in 1200, though the first documentary evidence of a mayor is 1206. The earliest existing charter is Henry II.'s (1154—1189), attested by Thomas à Becket, and this confirms the rights previously granted by Henry I. In 1537 the city was constituted a county within itself by charter of Henry VIII. The insignia consist of four maces, two swords of state, a cap of maintenance, a mayor's chain, a sheriff's chain and badge, four chains for sergeants-at-mace, a loving cup and a salver. The older of the two swords was given to the city by Edward IV. on the occasion of his visit in 1470, "to be carried before the Mayor on all public occasions." The scabbard is covered with black crape, which is said to have been put on at the Restoration. It is the mourning sword of the Corporation, and was annually carried before the Mayor and Corporation when they attended the service in the cathedral held every year on the anniversary of the death of Charles I. until the year 1859, when the service in commemoration of his death was removed from the Prayer-book.

The second sword, together with the cap of maintenance, given by Henry VII. on his visit in 1497, after his victory over Perkin Warbeck, when "he

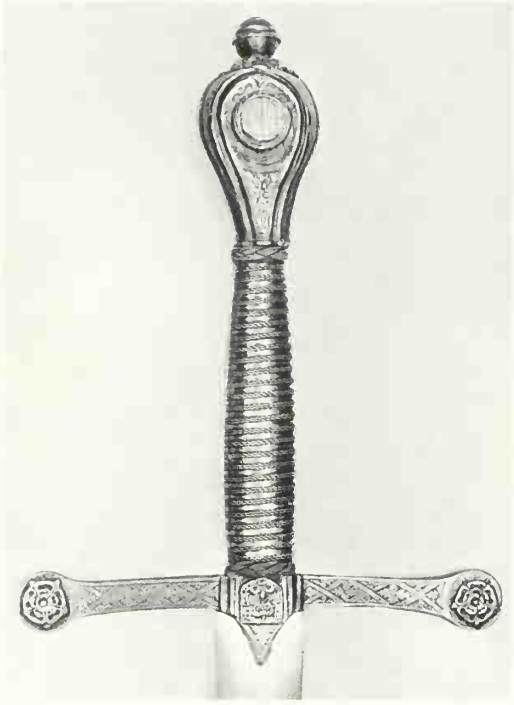
heartily thanked the citizens for their faithful and valiant service done against the rebels, promised them the fulness of his favour, and gave them a sword taken from his own side, and also a cap of maintenance, commanding that for the future in all public places within the said city the same should be borne before the Mayor, as for a like purpose his noble predecessor King Edward the Fourth had done." The sword has a double-edged steel blade 37½ in. long, with a wooden grip enclosing the tang, and covered with silver-gilt wire. The pommel of silver-gilt is flattened

of Justice usually carried before the mayor was obtained.*

The cap, which is of great weight and resembles in shape those worn by the Beefeaters at the Tower of London, is now carried on a cushion on all ceremonial occasions, and is really of black beaver, the embroidered crimson velvet cover being added about 1634. The swords are said to be the only existing ones of early English monarchs. The Mayor's chain and badge are modern, and were presented by the members of the Archæological Institute in 1874



HILT OF SWORD GIVEN BY EDWARD IV. TO CITY OF EXETER



HILT OF SWORD GIVEN BY HENRY VII. TO CITY OF EXETER

and pear-shaped, bearing on one side an inserted gold coin of James I., on the other a medallion with the city arms. The quillons of the guard, which is also of silver-gilt, terminate in roundels with a Tudor rose on each side, and in the middle is a small shield charged with a crowned fleur-de-lys beneath the initials I. R. The scabbard is of wood covered with crimson velvet embroidered throughout its length with silver-gilt thread. The locket and chape are both of silver-gilt. The former has in relief on one side the royal arms and supporters of James I., and on the other the arms of the city. The latter is also adorned with repoussé work, and has its point fixed within the circle of a royal crown about 6 inches high, and wrought in silver-gilt. In 1634 a suitable scabbard for the Sword

in recognition of their hospitable reception during the congress held in the city in the previous year. The Sheriff's chain is also modern, and on it is engraved the date 1537, which refers to the institution of Shrievalty, when Exeter was made into a separate county. This was presented in 1878 by the then Sheriff and surviving Sheriffs. Every year the retiring Sheriff adds a link to the chain.

The silver chains, however, once worn by the city waits, and now by the four Sergeants-at-Mace, with the alternate links of X and R (for Exeter), date to 1500, and are quite charming. The silver-gilt maces each bear the London hall-mark for 1730-1. It

* Jewitt and St. John Hope. *Corporation Plate and Insignia of Office*, etc.

is unknown when maces were first used; but there is among the city muniments an order for the election of four Sergeants-at-Mace (sub-ballivi) in 1263. Maces are also mentioned in the Compotus Roll of 1387-8 in terms which show that they were then of some age, and in need of repair. New maces of silver were made in 1606, and probably these were recast to form the existing maces. These are 29½ inches in length, and exactly alike, with arched crowns. The shafts are plain, divided midway, and terminated by knops. The mace-heads, which have no corbels beneath, contain the city arms—Rose and thistle, fleur-de-lys and harp, with crowns above each. On the flat tops beneath the crowns are the royal arms, and on either side the initials G. R.

For the display of the sword of office and maces near the person of the Mayor on public occasions, such as banquets or attending divine worship in the cathedral, a frame of wrought iron painted in colours is used. The central bar rises above the top rail and scroll work, and ends in an open royal crown. The extreme length from lowest point to top of ball of the crown is 5 ft. 6½ in. When the State Sword is placed upright with its pommel resting in the socket, the crown at the point of the scabbard is enclosed within the iron crown. The maces are placed upright, two on each side, the butts resting each in its socket. The date of the frame is the middle of the eighteenth century. These wrought-iron frames, called *regalia* locally, were provided by the new mayor annually. They were as a rule ornamented with his armorial bearings, served his use in the Guildhall during his year of office, and when his term expired were set up in his parish church near his pew, where they served the purpose of bearing the hats and walking sticks of the family. This practice fell into disuse, but was resumed by the Mayor of Exeter in 1870, who was presented by a relative with a good example of one of these old "*regalia*." This is now fixed up in the Guildhall, and is here illustrated.

LOVING CUP WITH CITY ARMS AND REPRESENTATION OF CAP OF MAINTENANCE ON COVER HANDLES IN SHAPE OF SWORD OF STATE

The city is now exceedingly poor in plate, though at one time the Corporation possessed a valuable collection. This from time to time was sold, for reasons which are not forthcoming, but probably owing to a wave of economy which occasionally passed over the country, and which caused many corporations to dispose of their plate. The only piece of their old silver plate now in their possession is a *silver salver*, originally presented to the Mayor of Exeter in 1759 by the merchants of Teignmouth, which then formed part of the port of Exeter. This was sold by auction when the Municipal Reform Act of 1835 came into force, but was re-presented to the Corporation in 1898 by an alderman of the council, Mr. F. Templer Depree, into whose hands it had fallen. *The loving cup* was presented in 1876 by the surviving past mayors, and *The Civic Grace*, framed in silver, by the Rev. Walker King during the year of his Shrievalty, 1904-5.

The seals of the city and its officers are most interesting and in a fine state of preservation. The following are the most interesting:

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SILVER SALVER PRESENTED IN 1759

The City Seals.—I.—This is believed to be the oldest municipal seal in the kingdom. It is of silver, and circular, $2\frac{7}{16}$ in. in diameter. Device: large hall or shrine flanked by two great round towers with flags flowing from their summits, and surmounted by a louvre or lantern and two streamers. On each side beyond the towers is a double doorway with battlemented top and large key over. In chief is the sun between a star and crescent, and in base a fleur-de-lys between two dragons facing legend + SIGILLUM : CIVITATIS : EXONIE. On the back of matrix is engraved + WILL'. PRUDUM. ME. DEDIT. CIVITATI. EXONIE. CIVIS. ANIME. PROPICIETUR. DEUS. AMN.; and on the handle, which is shaped like a fleur-de-lys, is inscribed "Lucas me fecit." William Prudum, who gave the seal, is almost certainly the man who founded the hospital of St. Alexis in the city in 1170, and the date of the seal cannot be much later. The earliest known impression is found on a deed dated *circiter* 1209-16.

II.—There are two other city seals. One is circular, $1\frac{3}{16}$ in. diameter, bearing a shield charged with letter X and date 1531 above. Legend: SIGILLUM CIVITATIS EXONIE.

III.—The other is also circular, $2\frac{1}{2}$ in. diameter. The device is the city arms and motto, with the marginal legend, SIGILLUM CIVITATIS EXON 1672.

The Mayor's Seal.—Of silver, pointed oval in form, is $1\frac{1}{2}$ in. long, and bears, beneath a fine trefoiled and crocketed canopy, a demi-figure of St. Peter, vested as a pope, in albe, amice, chasuble, and tiara, and holding in his right hand a church, and in his left a cross-staff. On either side of the seal are a sword and a pair of keys, and in base is a leopard's head crowned. Legend: S' MAIORIS CIVITATIS EXONIE. Date unknown. An impression is found on a deed of 1306. The seal is still in use.

Bailiff's or Provost's Seal.—This was of silver, octagonal, $1\frac{1}{2}$ in. wide. The device is a tower with doorway and two windows over, and on battlements a lion passant to the sinister between two flags. In base is another lion with an estoile above, and a wing on either side. Legend: + S' PREPOSITURUM CIVITATIS DE EXONIE. Date unknown. The seal is lost. The photograph is of an impression attached to a deed in the City Muniment Room of date 1297. The Provost Court still exists. It is very ancient, and is believed to have had an unbroken existence since the Roman occupation.

The Seal of the Exe Bridge.—The first bridge over the Exe was founded in 1250 at the instance of Walter Gervys, or Gervase, thrice mayor of the city. A seal of the Exe Bridge was struck, and is still in existence. The first impression of it is found on a deed of the year 1256.

The Silver Seal of the Statute Merchant is circular, of $1\frac{13}{16}$ in. diameter, bearing a crowned bust of Edward I. between two castles with lion of England in base. Legend: *S' EDW' REG' ANGL' AD RECOGN' DEBITOR' APUD EXONIA. The counterseal is now lost.

There is still preserved among the city muniments the charter of Edward I. granting to the Mayor the custody at will of this the King's Seal for sealing recognisances of debts acknowledged.

Seals of the Hospital of St. Mary Magdalen, Exeter, founded for lepers 1161-84. Date of the later seal 1568. Date of the earlier seal unknown.

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THE PRINCESS AMELIA

BY R. GRAVES, A.R.A., AFTER SIR THOS. LAWRENCE, P.R.A.

Seals in early days were of great importance, as few people could then write. In fact, it was almost *infra dig.* for a gentleman to know how to write. The mere fact of being able to do so was considered clear proof that the individual was scarcely a gentleman! Hence it was that most men, instead of signing their names, used seals. One curious old document still preserved at Exeter is a parchment covered with numerous seals, names and marks and crosses of 160 well-known Devon men, who formed themselves into a bodyguard to Elizabeth to protect her against Jesuitical plots or attack. Many of the names attached are those of ancestors of Devon's leading county families to-day.

Among other sights of Exeter I must mention a portion of a fine sixteenth century ceiling, consisting of panels with floral insets and a coloured frieze showing birds and bosses, which can be seen in its original setting at 38, North Street. When alterations were made in this building, the other portion was acquired by the Rev. Baring Gould, who has it now in his residence at Lew Trenchard, Devon.

I cannot conclude this article without referring to one delightfully quaint old custom which still exists in the city. On the third Tuesday in July, a huge white-stuffed glove, decorated lavishly with flowers, is hung on the front of the Guildhall. This is significant that the great Lammas Fair is on. The day this fair commences this glove is placed on the end of an immensely long pole, and carried round to the site of each of the four city gates, to the sound of fife and drum. After this it is hoisted on to the Guildhall where it remains for three days. But where is now this ancient fair? Alas! nothing is to be seen of it nowadays. The many booths which once blocked from end to end the venerable streets of the city are gone, and the crowd which jostled good-humouredly, or fought as the case may be, are no longer to be seen. Only the old white glove! the last remaining link of those early days when Exeter's trade was very different from that of to-day. But Exeter has indeed much to be proud of—in her possessions, her history, her cathedral and many beautiful buildings, streets, shops and gardens, and her surroundings. Those who once visit this ancient and loyal city will assuredly not fail to retrace their steps again and yet again to this fascinating spot, which Freeman describes as being "a typical English city, alike in its greatness and its practical fall from greatness, but more than English city in its direct connection with two states of things more ancient than the English name in Britain—the city alike of Briton, Roman, and Englishman. . . . Others can boast of a fuller share of modern greatness; none can trace up a life so unbroken to so remote a past." Above all, Exeter has ever been loyal; in this she has not only been true to her Sovereign in weal or woe, but true also to herself.

STUFFED GLOVE USED AT TIME OF LAMMAS FAIR

Her honourable motto, "Ever Faithful," conferred centuries back by a grateful and appreciative monarch, has been fully lived up to by the honest citizens of Exeter, and in this they have set an example — one worthy to be followed by some more densely populated towns, whose histories such as they possess are modern and far less deserving of notice than the glorious record of unblemished fame which so rightly belongs to "Fair Exeter."

"Unblemished let me live or die unknown;
Oh grant me honest fame, or grant me none."

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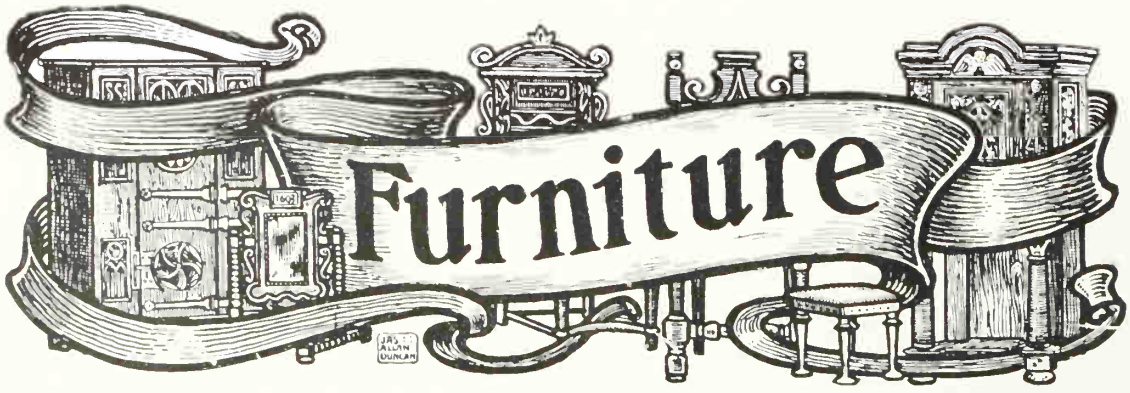


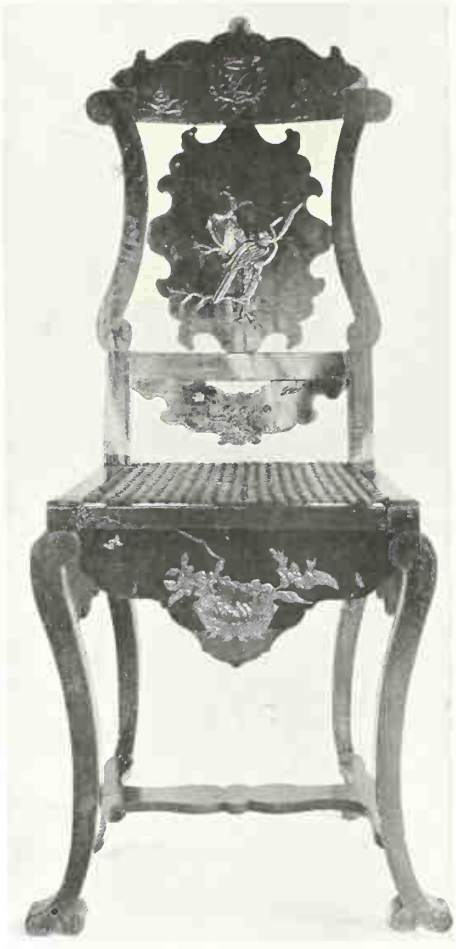
The Years of Walnut Part IV. Queen Anne Walnut (1702-1714)

By Haldane Macfall

With Queen Anne came into the English home a type of furniture, particularly of chairs, so markedly different from the William and Mary furnishments, that one wonders how, until a few years ago, there could have been so much confusion between the two. It was an evolution, it is true, but so rapid that it produced what at first sight seems almost a complete usurpation.

But before dealing with the Queen Anne chair in detail, I would hark back to the last few years of William the Third's reign—those two or three years that opened the seventeen hundreds—for there was no particular reason why a sudden change should come in with Queen Anne any more than with the mere year of 1700.

It will be remembered that in dealing with the last phases of the years of William the Third, I gave as an instance of the developments of the later dates the passing of the "recessed stretcher" of "Carolean" or "Stuart" type into the "recessed stretcher" of smooth type. I now give a cane-backed chair fashioned on almost precisely the same model as the handsome velvet-backed and velvet-seated late Orange-Stuart cabriole-legged chair in the last article (with the exception of minor details), differing in the very significant fact that its stretcher is the "recessed smooth stretcher" of about 1700.

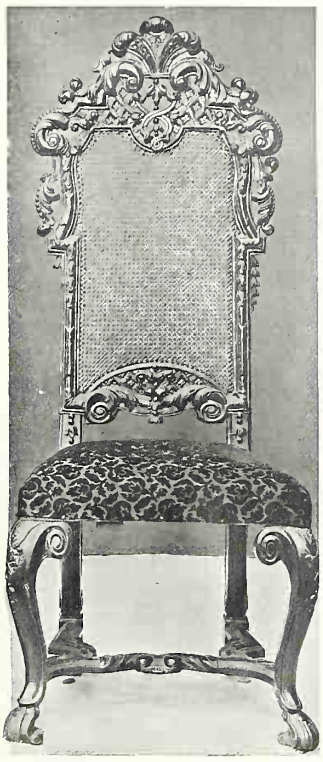


I.—*Orange-Stuart Chair, made for Elizabeth, Duchess of Lauderdale, who died in 1698*

Beside it may be seen an elaborate Orange-Stuart cane-backed chair, heavily carved, showing the earlier "recessed carved stretcher" of Carolean tendency of William the Third's early and mid reign; whilst a third chair on the same page shows a particularly heavily carved but unusual chair with recessed smooth stretcher broken into ornate whirls, the back legs taking on a Queen Anne form, and the elaborate caned back trending now towards the smooth splat down its centre. This smooth splat of 1700 is to become a very characteristic feature of the Queen Anne chair.

The "smooth splat" is therefore a most important detail. There seems to be very considerable difference of opinion as to the date of the appearance of this smooth and very distinctive Dutch splat into the back of the English chair. But after

II.—*Orange-Stuart cabriole-legged Chair, with "recessed smooth stretcher" of* 1700



III.—*Orange-Stuart cabriole-legged Chair, with "recessed semi-Carolean stretcher" of* 1695-1700

IV.—*Orange-Stuart cabriole-legged Chair of about* 1699

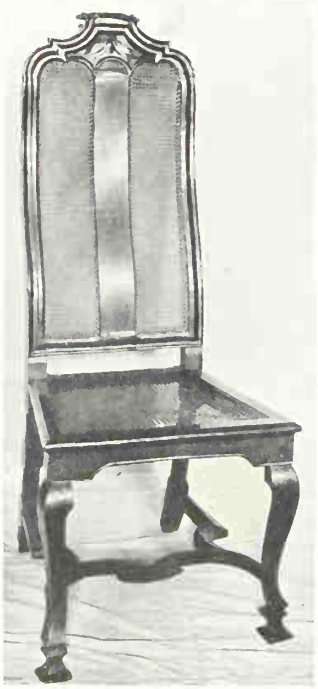
the most careful search and weighing of evidences founded on inventories, bills of sale, and the like, here and in the American colonies, I am convinced that no smooth splat-backed chair is known before 1700. And I would add that the new smooth cabriole leg, with its club foot, is not only not known before 1700, but I can find no scrap of witness worth consideration which places the smooth cabriole leg in its typical club-foot form before the year 1705. Let us go back to the Orange-Stuart cabriole. So far we have seen nothing quite like the Queen Anne cabriole leg and club foot.

The earliest example of the smoothening and simplifying of the cabriole leg known to me is to be seen on a somewhat eccentric-looking chair from the Miniature Room at Ham House, that belonged to Elizabeth, Duchess of Lauderdale. It bears her coroneted monogram; she died in 1698. The chair is therefore obviously before that date. But it belongs to a princely house, and is therefore before the fashion by two or three years at least. It will be noticed, on looking at this Lauderdale chair, which is lacquered in an Oriental fashion, that the whole general effect of the piece is markedly Oriental in its general appearance, though it is absolutely made for European use. The legs in particular are *smooth*, and of markedly cabriole line.

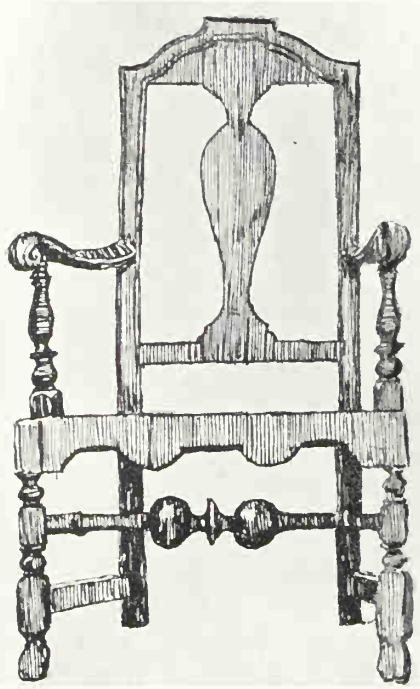
Now the earliest type of Queen Anne chair, both as regards the "smooth splat back" and the "smooth cabriole leg," is the kind of transition cane-back of 1700 to 1705, owned by Mr. Horatio Fenner, still employing the "recessed smooth stretcher" of William the Third's two or three last years, but with a smooth Queen Anne cabriole and with a smooth Queen Anne straight splat down the centre of its caned back.

But the ordinary carved splat of the back of the Orange-Stuart chair also became smooth at Queen Anne's coming to the throne, the so-called smooth "fiddle-back" splat, as it is somewhat roughly but conveniently called. The earliest example I can discover of a smooth fiddle-back splat is on a chair which I have sketched, made in the American colonies about or shortly after 1700, in which the back is clearly an attempt to make the more elaborately carved Orange-Stuart splat in more homely fashion. It is a transition Dutch chair, which shows the Dutch back combined with the Spanish base, including the bulbous Portuguese rail.

This smooth splat quickly swept into wide fashion,



V.—*Early Queen Anne Transition smooth cabriole-legged Chair, with smooth splat, 1702-1705. (By kind permission of Horatio Fenner, Esq.)*



VI.—*Transition Chair, showing Spanish and Dutch influence, about 1700*

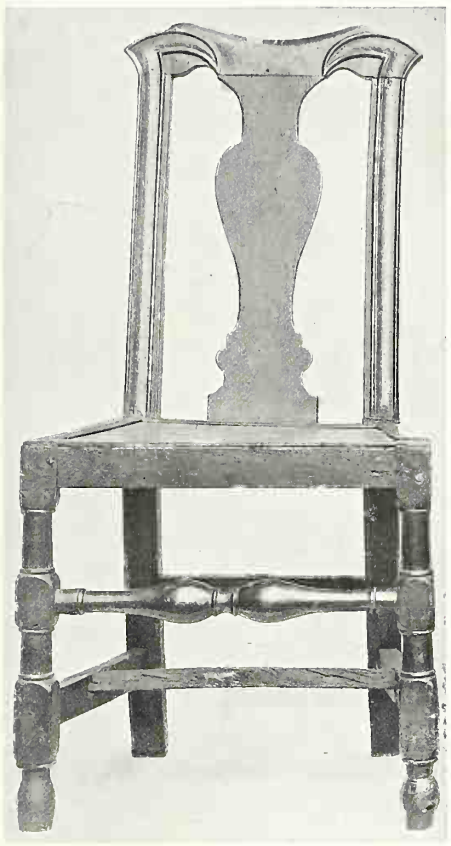
VII.—*Queen Anne rail-back cabriole-legged Chair, with straight splat, about 1705*

and was soon almost universal where English was spoken in the home. At the same time it must ever be kept in mind that the Orange-Stuart forms and details also persisted for some time largely alongside of it well into Queen Anne's reign—such as the rail-back chair with early Queen Anne cabriole leg, which shows the "stretcher of 1705." (It should be said that the seat of this particular chair is upholstered in modern embossed leather, and that the whole is a somewhat fancy affair, made of five different woods. It was a fashion to make a present to an heir, on his coming into his estate, of a cabinet or other furnishment made from each kind of timber growing upon his lands.)

The next development of the transition smooth splat (shown in the above American colonial chair of 1700) is seen in the chair made of oak with the plain fiddle-shaped Dutch splat, and the turned stretcher which still holds marked relation to the "bulbous Portuguese rail stretcher." Here we have absolutely the Queen Anne forms which are not found upon chairs before her coming to the crown, though the outer uprights of the back and the crest of the back both display their Orange-Stuart pedigree. It will be seen in Mr. Fenner's second early Queen Anne caned chair that, whilst the back might still belong to the end of Orange-Stuart days, the legs are the smooth early Queen Anne cabriole, with the ridge running down the front of the leg, and ending now in a foot that foreshadows the club foot. It will be noticed that the turned stretcher is now so far developed that it might almost pass for the "plain turned stretcher of 1705," at which we are nearly arrived. Particular attention should be paid to the smooth cabriole leg, as it is the immediate forebear of the typical Queen Anne cabriole with club foot that is soon to oust all others.

The Queen Anne double-seat next given is typical of the ordinary chair of Queen Anne that now came into the English home. Here we have the "plain stretcher of 1705"—the smooth cabriole leg with the tendency to the ridge down the front—ending in the club foot. The uprights of the back are flat and shaped to the back of the sitter, and as they sweep round to meet the top of the two splats, they show the early transition lines and groovings from the Orange-Stuart days. The shaped smooth fiddle-shaped splats are now in complete possession.

Forthwith the smooth cabriole leg with the club foot and the smooth "Dutch" (or fiddle-shaped) splat usurped all other design in the English chair. For well-nigh half a century they dominated English design, and from it the mahogany took for its first half-century of vogue its whole intention. It is



VIII.—*Early Queen Anne Dutch splat Chair, of oak, of about* 1702

IX.—*Early Queen Anne caned cabriole-legged Chair, showing turned stretcher of* 1702-4. *(By kind permission of Horatio Fenner, Esq.)*

therefore necessary for the collector and the student to pay most careful attention to its details. First of all, let us note the conditions which determine the Queen Anne chair as against the conditions of the chairs of the century that went before. The Orange-Stuart chair, as we have seen, had this marked characteristic in its making—that the back was shaped to the human form by long curves, showing a very distinct difference therein from the straightness of the backs of Stuart chairs before Dutch William's coming to us. In Queen Anne's day this tendency was still more pronounced. In Dutch William's years the squareness of the top corners of the back of the chair had been rounded off as though more in accordance with the human shoulders; in Queen Anne's day the shape became even more shoulder-like, as though to support the shoulders of such as leaned back in them. But there was added to all this increasing sense of comfort (most marked by the smoothness of the Dutch splat and the uprights, both of which now no longer galled the back with disturbing carvings) a new feature which still further increased the comfort of the chair—a comfort we little realise until we attempt to lean back the head first against an Orange-Stuart handsomely carved cresting, and then against the smooth-topped Queen Anne chair. It will be noticed in this double-seat of 1705 of which I speak, and in the generality of chairs henceforth made in Queen Anne's reign, that at the top of the chair, above the splat, there is a smooth downward curve as though to fit the nape of the neck when, leaning back, one drops the head against it to rest.

No one can have looked upon the forms of these chairs without being struck by this fact. In other words, the chair, from being a stiff formal sign of a man's position in the world, has come to be a comfortable place for him to sit in. The chair has become his friend, and not his mere bowing acquaintance.

The seat, too, is broader—whether, as the wags have it, owing to the greater width of beam of the Dutch, from whom it came, is no great affair; at any rate, we English folk took to it kindly enough.

When the top of the cabriole leg—the thick upper part—is joined to the seat by a slender portion known

X. *The Ponsonby-Fane Double Seat, with two smooth Dutch splats, and cabriole legs with club feet and "plain stretchers of 1705" in maple*

as a "capping," it is the sign of an early Queen Anne chair; but the setting of the stout, thick knee directly under the seat came in very early, being found to be stronger as regards joinery.

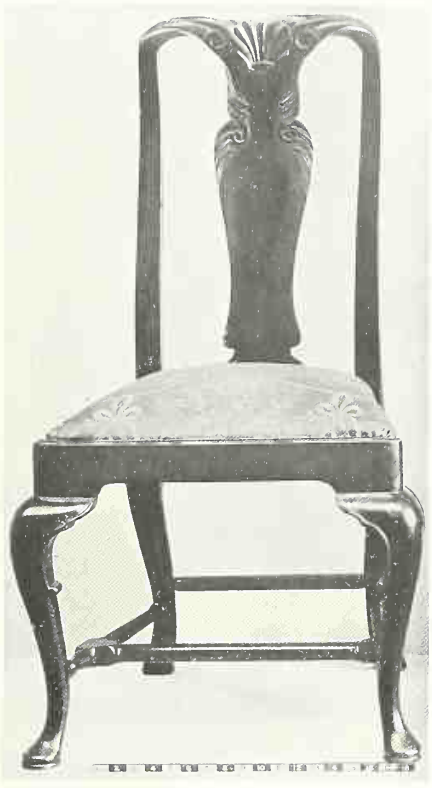
Another feature of the early Queen Anne cabriole leg is the club foot. This came in before the claw-and-ball foot, though the claw-and-ball would, at first thought, be the more likely development from the Orange-Stuart "Spanish foot" or "hoof foot" of the previous reign.

A very important part of the early Queen Anne cabriole chair with the smooth Dutch splat is the plain turned stretcher of 1705. All early Queen Anne chairs have stretchers. And this plain stretcher of 1705 persisted for about five years—until 1710. We may take it as a rough-and-ready law that the cabriole leg without stretchers did not come in till about 1710. Therefore, if you should find a smooth cabriole-legged Queen Anne walnut chair with stretchers, you may take it that it was made between 1705 and 1710. If the stretcher, instead of being the plain turned "stretcher of 1705," should be a smooth, waving, "recessed stretcher," you may put down the chair to the years of 1702 to 1705.

Our double-seat, then, from its plain stretcher of 1705, from its smooth cabriole leg and club foot, from its plain Dutch splat, shows 1705 to have been the earliest date possible for its making; on the other hand, the "transition" type of the cresting of the back, and the ridge down the front of the cabriole, together with the general early appearance of that cabriole, prove it to have been made no later than 1705.

The most beautiful specimen of the pure Queen Anne chair of 1705 known to me, I am fortunately enabled to show here—it is in the possession of Major Raymond Smythies, and was made for the then Lord Craven, whose coronet and arms it bears in the inlaid reserve on its smooth Dutch splat. This is a perfectly proportioned early Queen Anne chair—the balance of the whole creating a most graceful effect. This is, in fact, the earliest pure Queen Anne pedigree chair that I have come across. It is interesting as showing the occasional lingering

XI.—*The Craven Chair, walnut, Queen Anne, with cabriole leg and Dutch splat, showing "stretcher of 1705."*
(By kind permission of Major Raymond Smythies)



XII.—*Queen Anne Walnut Chair, cabriole-legged, showing carved shell and carved edges to Dutch splat, 1705-1708*

employment, in small "reserves," of the seaweed marquetry in its decay—marquetry having gone out of the fashion at the death of William the Third. The front rail of the chair shows also a pendant or dropping curve at its centre, relic of the Orange-Stuart fashion. It will be noticed that the knee of this cabriole leg has a graceful scrolled ridge along its upper inner edge sweeping round the top, and curving in a V-shape down the knee's centre and up again. This is always the sign of an early Queen Anne chair. The leg is very fine in form and proportion, and the club foot, with its circular pad, is also very fine in modelling. The stretcher is that of 1705.

In the next chair, from an old house at Ipswich, made about 1705 to 1708, the ridge on the inside of the knee, ending in its little curl, is still there; but it no longer sweeps round and down the front of the knee as in the Craven chair—the knee is now rounded and smooth. The carved shell appears at the top of the splat, where it was to become a very favourite decoration; and it will be noticed that the edges of the splat in their upper part are carved in low relief. This carving was to become a very beautiful enhancement to the Queen Anne chairs; also to the mahogany chairs made after her death. The covering of the seat is, of course, modern.

The Verney chair is a slightly later development of the early Queen Anne chair, in which the ridge along the inner edge of the knee of the cabriole has disappeared, though the inside is shaped in an earlier form still. The cabriole is smooth and rounded. The top of the back shows an unusual ridged decoration; the back is shorter, and the splat shows the developing tendency to have a more ornate edge cut into its smooth form.

This brings us to the typical walnut chair of Queen Anne's mid-reign (1708 to 1710), with its claw-and-ball feet, the knee of its cabriole being carved with the favourite shell, its stretcher being of 1705: its much shorter back is hooped at the top of its outer uprights—the uprights are "broken" in their upward sweep instead of being straight; the shell is again carved at the top of the splat; and the shaping at the edge of the splat is becoming ever more elaborate. Here is the so-called "Hogarth chair" of the old writers on furniture—a somewhat vague term

XIII.—*The Verney Chair, mid-Queen Anne, 1707-1708*

XIV.—*Walnut Chair typical of Queen Anne's mid-reign, 1705-1710, shewing the "stretcher of 1705," claw-and-ball foot, and shell ornament*

which they also applied to any Chippendale chair if it had a claw-and-ball foot, "broken" uprights, a rounded seat, and a little carving upon it. The "claw-and-ball foot" appeared about Queen Anne's mid-reign: but I shall have more to say of this later.

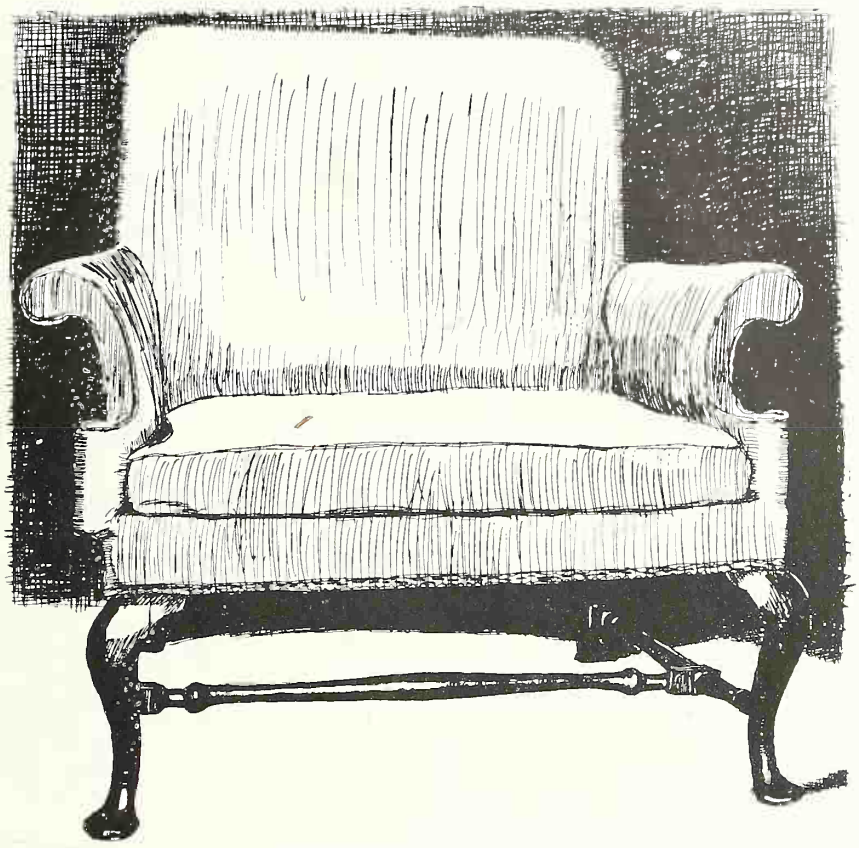
Up to 1700 the seats of chairs had been square at the corners; the seat of the Queen Anne chair early became rounded at the corners to fit the top of the cabriole leg. It should be noticed that the caning of Queen Anne chairs was exceedingly fine in mesh. And with the year 1705, that brought in the plain stretcher and the true "Queen Anne smooth cabriole-leg chair with stretchers," the arms of armchairs sweep out sideways in a sort of bow, instead of coming straight from the back as heretofore.

The upholstered easy-chair, which became the popular seat known as a "grandfather chair" in later days, we have seen come into the palatial house in Orange-Stuart years; but it was rare. With Queen Anne's coming to us it began to be popular, and by the time of her mid-reign was widely used, being covered with the handsome needlework so largely made by ladies of that time. I give a sketch of a love-seat, or seat for two, made about 1705 to 1708, which has been stripped of its original needlework, of "fine stitch" made of silk and wool. The arms on these love-seats," grandfather chairs," and such-like upholstered furniture, were of the scrolled shape of the upholstery of the day. This chair has the "plain stretcher of 1705," with the smooth cabriole leg and club foot.

This love-seat and the double-seat (or two chairs in one) obviously came in to seat two people; but they probably had a second reason besides, and perhaps more important than that—the huge skirts worn by the ladies from about the middle of Queen Anne's reign, as well as the elaborate full skirts of the coats of the men of fashion, would be shown off by the wearer to far greater advantage in these love-seats and double-seats without crushing their splendour, and they came into vogue together.

At the end of this article is shown a little Queen Anne stool made between 1705 and 1710, probably nearer 1705, judging by the earlier tendencies of its design and details.

Mr. Percy Macquoid, to whose research is due an immense amount of new knowledge concerning the walnut years, particularly as to marquetry and lacquer, and who has solved many problems that seemed almost hopeless ten years ago, has settled, in



XV.—*Queen Anne Walnut Love-Seat, upholstered, stripped of its original needlework, with the "plain stretcher of 1705"*

my opinion at least, the date of the coming of the "plain stretcher" as 1705. This is of vast importance in fixing Queen Anne dates. He has also attempted to settle an even more important date—the disappearance of the stretcher altogether from between the cabriole legs of the Queen Anne chair. He places it at 1708. We may accept this date as being the earliest; but I think that Mr. Macquoid's wide knowledge and experience of what I may call "princely pieces" make him inclined to a somewhat too early date for the appearance of the stretcherless cabriole-legged chair in the ordinary well-to-do English home. I feel certain that 1710, a couple of years afterwards, is a better date. And my experience of pieces in the American colonies, for which we have the evidence of inventories and bills of sale and advertisements in the old newspapers of that time (as regards the shipments and the arrivals of new batches in those colonies), leads me to the conviction that 1710 is the earliest date to which the stretcherless cabriole chair can be assigned. In any case, it is an easier date to remember; and we need very convincing evidence, which it would be most difficult to find, to set the date down so exactly as 1708.

With the disappearance of the stretcher from between the cabriole legs we come to a most vital development in the evolution of this most important form of furniture, which I shall trace in great detail in the next article. The end of Queen Anne's reign leads to the end of the dating and naming of the fashions of furniture after the names of the sovereigns of England; for at Queen Anne's death we have the rise of the great cabinet-makers—craftsmen whose names are a part of the glory of the national achievement of the seventeen hundreds.

We may take it as a law that, if a walnut cabriole-leg chair with the Dutch splat has stretchers between the legs, it was made before 1710. And I think the collector will find the rules that I have given him such a guide to the dating of chairs (between Queen Anne's accession to the throne in 1702 and the end of her mid-reign, about 1710) as will enable him approximately to date a piece by searching for the relation of the style and details of the chair—whether it belong to the transition style at the early end of the period, or to the typical style of the 1705 period, of which Major Raymond Smythies's "Craven chair" is so fine and graceful a specimen; or to the more squat, fully developed,

and ornate claw-and-ball stretchered piece so typical of the last stage of the stretchered Queen Anne chair, which had so wide a vogue, and of which so large a number were made towards 1710.

We may divide the Queen Anne cabriole chair, then, into two chief groups, each with its own evolutions and development of details—the "stretchered cabriole" from 1702 to 1710, and the "stretcherless cabriole" from 1710 to 1715, the year after Queen Anne's death. The sofas (which took the place of day-beds), the love-seats and the double-seats, and the "grandfather" or upholstered easy-chairs, all developed as to their legs upon the same lines, and took the same forms as the ordinary chairs made in the same years. Nor should it be forgotten that upholstered chairs without arms were also made during the whole of this period, covered with the very fine-stitch needlework in silk and wool so beautifully wrought by the ladies of the time, or with Mortlake or other tapestries — these chairs, however, belonged to the houses of the rich; and the beautiful needlework upon all upholstered furniture of Queen Anne's years is rarely to be found. The collector, however, should always examine the covers of such old and genuine chairs as he comes across—the few old pieces of such needlework as it has been my own good fortune to find have nearly always been sewn up within a more modern covering; and in this case they are better preserved than when left to wear and tear and the onslaughts of the grub of the moth—the worst enemy to the beautiful needlework of the English ladies of Queen Anne, as it was aforetime to the work of the hands of the Penelopes of more ancient days.

XVI.—*Early Queen Anne Stool*, 1705-10

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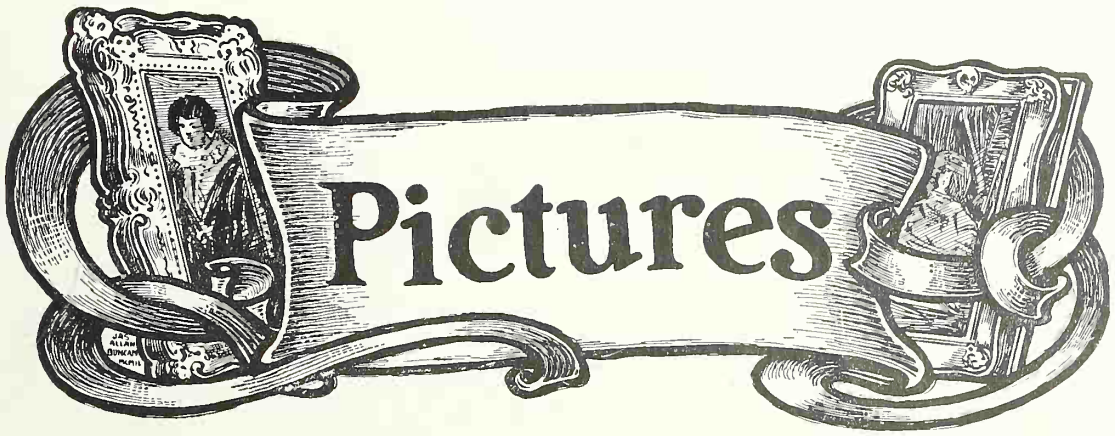
VIEW IN ST. JAMES'S PARK SHOWING ROSAMOND'S POND

ATTRIBUTED TO W. HOGARTH



The Story of a Picture

By H. Selfe Bennett, M.B.

"It is by Hogarth." "Are you sure?" "Quite sure; there is a lithograph of it in the Crace collection at the British Museum." "Can you get a copy of that?" "It will be difficult because there were only a hundred copies printed; but I will try." Such was the conversation that took place soon after the new acquisition had been sponged, framed, glazed, and hung on my wall. It certainly seemed that luck had come my way, for in less than two weeks afterwards my informant, the son of my friend the late Mr. Nield of Great Russell Street, again appeared, bringing with him the lithograph (an impression of which may be seen in Kensington Palace), which seemed to be an exact copy of the painting the story of which is here told.

To identify an old oil painting which is devoid of either signature or date is no easy task, and the difficulty is increased if the picture be a landscape. By the infallible expert, of course, every artist of any note can be recognised through style, technique, or other occult signs, so that "the skilled witness" has no hesitation in giving a dogmatic opinion, which has, nevertheless, been known to be upset when the painter has happened to be not safely dead, but inconveniently alive. In the case, however, of a bit of Old London, with the towers of Westminster Abbey in the distance, to fix the subject was easy, whilst the costume of the figures in the foreground gave some guide to the period, but "Who was the painter?" The picture in question was said to have been in the keeping of the father of the man from whom it was purchased long before the seller was born, at least so he had been told by his widowed mother. Father and son had been in the business (established in 1790) as *printsellers* near Leicester Square for many years; the canvas, undated and unsigned, had never been framed, and had only "lately been brought down from upstairs." This was

ROSAMOND'S POND

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all the information to be obtained about it there and then. The next step was to identify, if possible, the "artist unknown" of what was rightly described as *A View of St. James' Park*, but was also recognised by the buyer as a representation of Rosamond's Pond. It was, in fact, this knowledge which first attracted attention to the picture—a knowledge acquired in the attempt to "Grangerise" a copy of *The Life of Thomas Sydenham*, by Joseph Frank Payne, M.D., the learned Harveian librarian of the Royal College of Physicians. (London: Fisher Unwin, 1900.) Herein a story is told of Sir Hans Sloane, President of the Royal Society and of the College of Physicians, who in early life was a disciple of Sydenham's, living for a time in his house, and frequently accompanying him in his favourite drive to Acton.

"On one occasion Sloane took the opportunity of consulting Sydenham about his project of a voyage to Jamaica for the purpose of studying plants. Sydenham kept silence till the coach stopped in the Green Park, where Sloane alighted to walk home, and then burst out: 'No, you must not go to Jamaica; you had better drown yourself in Rosamond's pond, as you go home.' [Rosamond's pond was a piece of water in St. James's Park, a favourite place for suicides.]" *Loc. cit.* (p. 91). Sloane, however, did not take the advice, and did go to Jamaica, as physician to the Duke of Albemarle, in 1687.

To illustrate this passage a view of Rosamond's pond or an early print of the Park was a desirable ornament, and as a consequence indexed and engraved on a mental tablet, though without any expectation of success. Shortly afterwards, however, the fates were kind, and the tailpiece to a chapter of Ainsworth's *Miser's Daughter*, etched by George Cruickshank, provided the illustration required; this being in effect a miniature drawing of the oil painting, led to the immediate recognition of the subject thereof.

Now to add to this curious chapter of coincidences in what is, not in its malicious sense, but otherwise, a Ben Trovato story, the purchased lithograph had attached to its right hand corner a small printed label bearing these words: "Only one hundred impressions of this print were taken. An unauthorised copy on a reduced scale purporting to be from a design by George Cruickshank is introduced in the first number of *Ainsworth's Magazine*, published the first of February, 1842." Thus, then, I became the fortunate possessor of an oil painting, an "unauthorised copy" by George Cruickshank, and the authorised lithograph (by F. Ross) lettered thus: "*View in St. James's Park shewing Rosamond's Pond.* From the original picture by William Hogarth. In the collection of Henry Ralph Willett, Esq., of Merly House, in the County of Dorset. London: Published for the Proprietor, December 25th, 1840, by W. & G. Smith, 24, Lisle Street, Leicester Square." But—there was *amari aliquid* in the sweet cup of joy in possession—it was plainly stated in gratuitous addition that the size of the original painting was 5 ft. 1 in. by 3 ft. $3\frac{1}{2}$ in., whereas my picture was only 27 in. by $19\frac{1}{2}$ in., *i.e.*, roughly only half the dimensions of that of Ralph Willett, Esq. It was clear, then, that there were two paintings in oil of the same subject. Was the smaller one merely a subsequent copy of the larger? No! for the following reasons. On comparing the picture with the lithograph (the size of which is $17\frac{3}{4}$ in. by $11\frac{3}{4}$ in., as stated in A. Dobson's *Catalogue of Prints*), although the whole scheme was substantially the same, certain minute differences were detected; be it noted, however, that all of these, with only one exception, were *against* the smaller painting, *i.e.*, the lithograph, which was presumably an exact copy of Ralph Willett's picture, contained certain figures not depicted in that obtained from the neighbourhood of Leicester Square, notably some small dogs in the foreground, which were, however, indicated in the etching by George Cruickshank.

A closer study revealed other minute distinctions: in the lithograph there were six ducks in the water, the painting had only three; in the first there is a figure on the sidewalk, looking into the water, also, (in the left corner) there are two figures reclining, which are not in the painting; altogether there are more figures (especially on the further side of the pond) in the lithograph, although the arrangement of all those which are in the painting is the same; the solitary exception of increased detail in the painting not to be found in the lithograph lies in three tree trunks on the extreme left of the picture. The smaller painting, therefore, was evidently not a slavish imitation of the larger one, whereas it is not conceivable that the lithograph does not accurately represent that which was in the collection of Ralph Willett, Esq., of Merly House, in the county of Dorset; at first glance, the two are identical, and it was only the deliberate statement of the dimensions of R. Willett's painting that led to the discovery of difference between it and my purchase. What is the fair inference to be drawn as to the discrepancy? Why should the larger excel in detail the smaller painting? The general arrangement and the position of the majority of the figures is the same in both, but, as already stated, there are fewer of these in the smaller painting; the etching by George Cruickshank, published in 1842, was stigmatised as a

copy of the lithograph published in 1840; both contain the little dogs in the foreground, not found in the smaller painting, which, if also a copy, would surely have corresponded in every respect. The "sketch" preliminary of an artist in oils differs from that of one in water colours in being more finished; Hogarth is known to have duplicated in different size more than one of his subjects, e.g., *Before and After;* the "second edition" of an oil painting frequently contains additional detail and is of larger size; copyists imitate, but do not alter; he would be a bold man who ventured to think he could add to, or subtract from, the master's work with advantage to himself or his art. The colouring of the figures is quite in "Hogarth's manner"; the blues and reds are as fresh as those of a modern painting. It would certainly be interesting to compare the acknowledged picture which "Belonged to S. Ireland; afterwards to Messrs. Gwennop, Colnaghi, and Willett, now in possession of Louisa Lady Ashburton (60½ in. by 39½ in.),"—*op. cit.* "*Paintings of Uncertain Date*"—with that reproduced for our readers, especially with regard to the colour, not only of the figures but of the landscape, but this has not hitherto been possible. Notwithstanding the risk of being included by Mr. Austin Dobson amongst owners of a "picture proclaimed to be Hogarth's by its over sanguine possessor" (preface, p. ix.), as at present advised, I profess my belief in its being an *earlier* production of the artist who undoubtedly painted the larger picture; but unlike that only in size, minute detail, and in never having travelled further from Leicester Fields than Mr. Parker's shop in Panton Street. The small alterations in the larger picture I regard as additions of a *later* date, *i.e.*, as "second thoughts" or embellishments. Finally, my hope and trust is that the reasons for the faith that is in me will also appeal to and carry weight with THE CONNOISSEUR.

Note on Hogarth and *Leicester Fields.*

According to the authorities, the latest of which is that charming draughtsman of eighteenth century vignettes already quoted so often, Hogarth during, and for many years after, his apprenticeship lived with Mr. Gamble in Cranbourne Alley. To Leicester Fields he came in 1733, and here, with occasional absences at his "Villakin" at Chiswick (now preserved as a museum), he resided till his death. "The house he occupied (the last but two on the east side) was what was afterwards the northern half of the Sablonière or Jaquier's Hotel, which has now given place to Archbishop Tenison's School." * There is a view of this house in its hotel days published in that mine for Grangerisers the *European Magazine.*

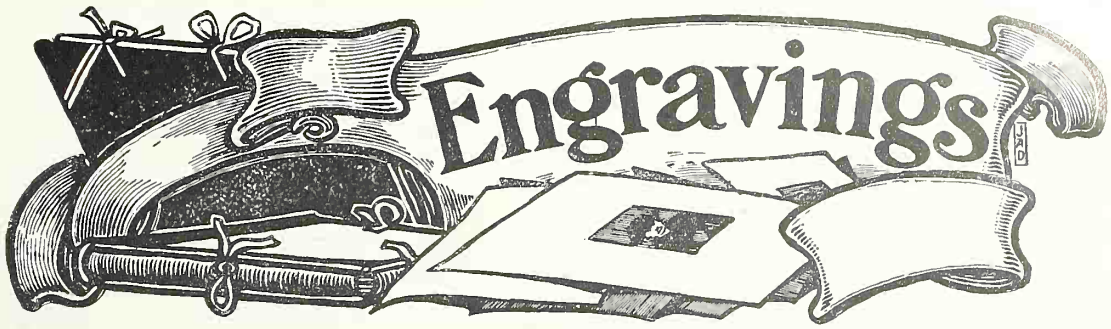
"Essentially metropolitan in his tastes, there is little notable in the London of his day of which he has not left us some pictorial idea. He has painted *The Green Park*, *The Mill*, and *Rosamond's Pond.* He has shown us *Covent Garden* and *St. James's Street*, *Cheapside* and *Charing Cross*, *Tottenham Court Road* and *Hog Lane*, *St. Giles's.*" (*Op. cit.*, p. 7, Introduction.) It is remarkable, however, that, with the exception of the first three pictures herein named, including *Rosamond's Pond*, it is the human interest that ever predominates in the work of Hogarth; the outdoor presentation of the other scenes is altogether subsidiary, for the artist's motto might have been that of the philosopher, "Nihil humani alienum a me puto," and it is by the satire of his kind, as shown alike in his interiors and street views, that Hogarth excels; it is by these, and not by his landscapes or portraits, that he made and maintains his reputation. There is a human story in the majority of his paintings to which the details of scenery are only accessory.

It was the nature of men and women in cities that he depicted in his handiwork; of nature as seen in the country there is said to be only one representation from his brush, of pure landscape without any figures but one example; this, however, unlike most such paintings in his day, was not a composition. Fidelity, not poetry, was his aim and object.

Hogarth was a realist, not an idealist, in Art.

* *William Hogarth*, by Austin Dobson. London: Sampson, Low & Co., 1891.

CHARLES MOUTON BY GERARD EDELINCK, AFTER DE TROY



Some French Line Engravers: Gerard Edelinck

By W. G. Menzies

Amongst the great masters of the graver during the seventeenth century none had a greater influence than Gerard Edelinck, whose work now ranks almost upon the same level as that of Robert Nanteuil. When the schools of engraving in the Low Countries fell into decline, it was such men as Edelinck who helped France to establish a school of engraving which did not decay until the Revolution.

Gerard Edelinck was a native of Antwerp, in which place he was born in 1640. In his native town he became a pupil of Cornelis Galle, with whom he remained until about his twenty-fifth year. Then, like Pieter van Schuppen, Vermeulen, and others, he went to Paris, where, in 1666, he entered the studio of that eminent French engraver François de Poilly, from whom he acquired much of that elegance which is such a characteristic of his work, with which, moreover, he combined the vigorous execution instilled into him by his first master.

Working with zeal and energy, he soon established a claim to be considered an eminent engraver, and it was not long before he entered the service of Louis XIV., from whom he received a pension and apartments at the Gobelins. The year 1675 saw him a naturalised French subject, and two years later he was received into the French Academy, at the same time being knighted.

Unlike some of his contemporaries, Edelinck worked without exception with the graver, executing his plates in a regular, bold, and finished style.

"His style," says one biographer, "is more delicate than that of Bolswert and Pontius, without being less picturesque. His plates, though exquisitely finished, display nothing of labour or littleness."

BY G. EDELINCK

That he was an earnest and steady worker is evinced by the number of his plates, and though, during his years of activity, he executed between three and four hundred plates, in none is any careless or hurried work apparent.

Like some of the engravers of the eighteenth century English schools, Edelinck often improved upon the work from which he was working, and under his hand many portraits are imbued with qualities in which they are really lacking.

Edelinck did far less original work than Nanteuil, largely reproducing the paintings of Le Brun, Rigaud, Philippe

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THE HOLY FAMILY BY G. EDELINCK, AFTER RAPHAEL

de Champaigne, Bonet, Le Fèvre, and other painters of his day.

In Dumesnil's *Le Peintre-Graveur Français*, nearly 340 engravings by Edelinck are described, of which over half are portraits.

In addition to engraving the work of contemporary masters, Edelinck also executed a number after the old masters, and one of his finest achievements is *The Holy Family*, after the picture by Raphael in the Louvre, which was presented to Francis I. by Pope Leo X. Others are after paintings by Guido, Pietro da Cortona, and Maratti.

of eminent men of his reign; and another, after Le Brun, also an equestrian subject, shows the king with Providence hovering over him and his enemies overthrown at his feet. This latter print, like a number of others, is of considerable size, being engraved on two sheets.

Amongst Edelinck's male portraits the more notable are those of Nanteuil, John Dryden, Charles Le Brun, Colbert, Jean-Baptiste Lully, Charles Mouton, and Pierre Simon, whilst one of his most effective female studies is the *Penitent Magdalen Renouncing the Vanities of the World*, after Le Brun,

PHILIPPE DE CHAMPAIGNE BY G. EDELINCK

It is, however, as an interpreter of such masters as Le Brun, Rigaud, and Philippe de Champaigne that most of Edelinck's fame is due, and, as has been rightly said, "the pictures of Le Brun under the graver of Edelinck appear to have been the works of an accomplished colourist, and assume qualities in which they are really deficient."

Though, perhaps, in his subject pictures he is scarcely so successful, his portraits more nearly approach the brilliance of those by Nanteuil than any other engraver of his time; his powerful technique, though always present, being subservient to form and harmony.

Almost all the notable personages of the French Court were made subjects for his graver, and of the king himself he engraved no fewer than fourteen portraits. One of these, after J. B. Corneille, is a simple bust portrait on a pedestal; another, after Bonet, depicts the king on horseback with a group

in which the beautiful Duchesse de la Vallière is depicted as the Magdalen. This latter plate in certain states is of exceptional rarity, the scarcest being the first, which is without the inscription, whilst the next best is with the border. Very few years ago a copy of the first-mentioned state realised no more than six guineas.

A print of considerable interest is *Moses with the Tables of the Law*, after Philippe de Champaigne. It was commenced by Nanteuil, and after his death was finished by Edelinck.

Edelinck died in Paris, 1707.

There are two other engravers of this name who worked at the same time as Gerard—Jean, his brother, who predeceased him in 1680, and Nicholas, his nephew, who lived until 1767. Both executed some good work, which cannot, however, be compared with that done by Gerard.

Like the work of most engravers of his school,

BY G. EDELINCK, AFTER KNELLER

BY G. EDELINCK, AFTER H. RIGAUD ONLY STATE

BY G. EDELINCK ONLY STATE

BY G. EDELINCK, AFTER N. DE LARGILLIERE

the engravings of Edelinck have increased in value to a remarkable extent during the past year or two, and portraits such as those of Philippe de Champaigne and the Old Pretender, certain states of which at one time could be picked up for twenty or thirty shillings, cost as many pounds.

In a list of prices published less than ten years ago, few of Edelinck's prints are priced at more than £5, while the majority ranged in value from 15s. to about £3. At the Lawson sale last year no fewer than ten realised sums ranging from £10 to as much as £53.

Even in the old days, however, exceptionally rare states reached high figures, and one of *The Holy Family*, after Raphael, a proof before letters prior to the cross hatchings on the sky, stated to be one of the two proofs known to exist, made £73 10s. Of this latter print there are a number of states, to all of which is affixed a different value. The first is before the arms of Colbert, the second is with the arms, and the third has the arms effaced, while the frame in which they were inscribed remains.

Those, however, who wish to study the various states of Edelinck's prints are referred to Dumesnil's exhaustive catalogues.

In the following list are included some of the more notable prints by Edelinck sold at the recent Lawson sale.

Title.	State.	Number in Dumesnil's List.	Price.
			£ s. d.
Charles, Duc de Berry	only state	147	7 15 0
Louis, Duc de Bourgogne	2nd state	158	9 15 0
Louis, Duc de Bourgogne	only state	159	13 0 0
Philippe de Champaigne	1st state	164	53 0 0
Jean Baptiste Colbert, on two plates	——	171	2 5 0
Nathaniel Dilgerus	only state	185	7 15 0
Jacques, Prince de Galles, "The Old Pretender"	undescribed state between Dumesnil's 1st and 2nd, with the C.P.R., but before the dedication	211	22 0 0
Louis XIV., small oval	1st state	252	14 0 0
Louis XIV., small oval	2nd state	252	
Louis XIV., an oval with large emblematic figures, "Triomphe de l'Eglise," on two large sheets	1st state	258	2 0 0
Louis XIV., on horseback, "La Thèse de la Paix," on two large sheets	1st and 3rd state	259	2 15 0
François de Médicis	1st st., p.b.l.	271	9 10 0
François de Médicis	2nd state	271	
*Charles Mouton	1st state, cut	281	10 15 0
Charles Mouton	2nd state	281	8 15 0
Philippe V., Roi d'Espagne, when Duc d'Anjou	only state	294	11 0 0
Moses with the Tables of the Law	——	—	2 2 0
Etienne d'Aligre, life-size head	2nd st.	—	2 10 0
Jean de La Fontaine	p.b.l.	230	10 5 0
Jean de La Fontaine	with lettering	230	
Jean Racine	p.b.l.	—	
	same with title, Jean de Racine	—	6 15 0
François de Neufville, Duc de Villeroy	early state	—	5 5 0
Jeanne d'Autriche, after Rubens	p.b.l.	143	3 5 0
Jeanne d'Autriche, after Rubens	2nd state	143	
Jean Baptiste De Blye	2nd state	179	
Jean Baptiste De Blye	p.b.l.	180	12 10 0
Jean Baptiste De Blye	with lettering	180	
René Descartes	1st state	181	
Barthélemi d'Herbelot	only state	183	4 5 0
Charles d'Hozier	only state	184	
Madame Helyot	3rd state	223	2 2 0
Pierre Huet	1st state	224	
François Mansart	only state	266	4 5 0
Jules Hardouin Mansart	2nd state, before address	268	
Claude de Saint Georges	only state	307	
Jean Baptiste Santeuil	2nd state	311	
Israel Silvestre	3rd state	319	16 10 0
Pierre Simon	p.b.l.	320	
Pierre Simon	2nd st.	320	

* There are three later states of this plate.

The illustrations are reproduced from prints kindly lent by Mr. John Mallett, of whose collection they form a part.

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Breton Caps, Old and New

By Mrs. Arthur Bell

A DEEP interest, not only historic and æsthetic, but psychological, attaches to the cap of the Breton woman, the various forms of which reflect in a remarkable way the hereditary idiosyncrasies of their owners. As soon as a girl child is born into the world, her little head is enclosed in a cap, and the tiny confection of cotton or of muslin and lace is looked upon as by no means the least important item of her outfit. It is handed down from generation to generation, and is now and then turned to account as a votive offering; for in the recesses of a wood near Morlaix, on a moss-covered rock from which issues a sparkling spring, there used to be not long ago a weather-worn statue of the Virgin with a lofty pyramid of babies' caps on its head, the lower ones almost falling to pieces with old age, the upper still fresh and new-looking, but all doubtless the gifts of grateful mothers whose little ones had been healed by the water.

Although, unfortunately, in eastern Brittany the levelling influences of up-to-date civilization have already all but eliminated distinctive costume, it is still an accepted tradition in the western districts, known as *Bretagne bretonnante*, where the people still cling with pathetic devotion to the traditions of the past, that from the cradle to the grave no modest girl or woman should be seen in public without her cap, which she wears even in the privacy of her own home. It is to her the symbol of her self-respect, and to remove it in the presence of a man would appear to her the first step on the downward path of moral degradation. Breton literature is full of suggestive allusions to this strong feeling, and no description of a heroine is considered complete without some reference to her coif. In his masterpiece, *Au Pays des Pardons*, Anatole le Braz, a Breton of the Bretons, who knows his fellow-countrymen as do few other living authors, often calls up in a few vivid sentences a picture of the head-dresses of the devotees at the religious functions he describes so eloquently, as, for instance, when, in his account of the *Pardon des Chanteurs*, he says that in the service in Rumengol Church "the light played caressingly on the white caps of the kneeling worshippers. Douarnenez caps with their dainty stitchwork, Carhaix caps with their flat lappets, Concarneau caps with frills like those of freshly caught ray fishes, Chateaulin caps with palpitating wings, Léon caps like rounded vases, with slim delicately moulded handles." Pierre Loti, too, who in his beautiful *Pêcheur d'Islande* brings out with almost painful force the deep undercurrent of melancholy in the Breton character, takes care to describe minutely the coif of the girl-bride Yand, which, he remarks, was of the shape of a shell coming low down upon the forehead, part of the flat rim resting on it, and the remainder rising up in two long loops so as to display the thick plaits of hair, coiled spirally above the ears. "A cap," he adds, "the peculiar form of which has been handed down from very ancient times, preserving to the women of Pampoil of to-day a certain old-world air."

CHATEAULIN CAP

Again, in Horace Vachell's charming romance, *The Face of Clay*, the plot turns on the disastrous consequences of Liczenn's having been persuaded by Michael, first to remove her coif, and then to pose for the figure. After the terrible death of the poor girl, who was murdered by her lover in a fit

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LA CRUCHE CASSÉE
By Debucourt
From a print in the possession of Mr. Joseph Duveen

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of jealous fury, the artist feels that the brand of Cain is on his forehead, and it is not until he has rescued another Breton maiden from repeating Liczenn's fatal mistake that the cloud dividing him from the woman he loves is removed. That woman is herself of Breton origin on her mother's side, and shares the deep feeling of her fellow-countrywomen for the sacredness of the coif, and when one of her artist admirers angrily exclaims that "the girls of Pont-Aven are fools for refusing to remove it," she eloquently defends them, declaring that her father, though an Englishman, never asked a Breton girl to pose for him bare-headed, adding, "Shall I tell you why? He married a Bretonne, and he understood us. Speaking for my sex here, I tell you that any attempt to take from these simple girls what their natural modesty imposes, would be regarded by every man and woman who knows anything of our race, as little short of sacrilege."

VITRÉ CAP

It is impossible to determine exactly when the coif was first introduced into Brittany; but there is no doubt that it was originally a modification of the head-dresses worn in mediæval times by the ladies of the French court that were imitated by the bourgeoisie, who, in their turn, set the fashion to their peasant sisters. Two chief forms were in vogue in France in the early twelfth century, one a kind of loose hood known as the *bonnet en cœur*, the other a lofty pyramidal structure stretched on a frame called the *bonnet du hennin*, against the extravagance of which French preachers used to launch anathemas in vain. About the middle of the fifteenth century these two primary types were supplemented by a third, called the *coiffe adournée*, that consisted of a long tapering tube closed at the top with a flat or pleated crown, and early in the eighteenth century a kind of circular bonnet, with two goffered wings rising up from the temples, became very much the mode. It was from these four styles that the infinite variety of caps now worn in western Brittany — of which there are several hundred, every district, and in some cases every village, having its own distinctive type— were ultimately evolved. The *bonnet en cœur*, sometimes with and sometimes without a collar depending from it, may still be seen at Guemené, Pontivy, and elsewhere. In certain inland districts the *bonnet du hennin* is to this day the most important detail of the ornate *toilette de fête* of the young girls of Concarneau and Douarnenez, whilst modifications of the *coiffe adournée* and the close-fitting *bonnet* are numerous in the recesses of the Montagnes Noires and Montagnes d'Arrée.

DOUARNENEZ CAP

During a recent tour in Brittany of many weeks' duration, I had plenty of opportunity of studying the coifs in vogue, especially at Vannes and Quimper, to which places on market days the women of the commune flock in great numbers dressed in their best; at Locronan, where I had the privilege of being present at the *Grande Troménie* of St. Ronan—a pardon that takes place once every seven years only, at which the women from pretty well every part of the province were represented; and at Plougastel, a secluded sea-board village near Brest—a true stronghold of conservatism, where the people still wear costumes very like those of the sixteenth century. The coifs of the older women resembled the hoods of nuns, with wide, drooping lappets, whilst those of the girls—even infants in arms—were close-fitting caps tied under the left ear with coloured ribbons, some in cheap cotton, others in silk or velvet richly embroidered with gold or silver beads. Moreover, in the Keriolet Museum at Concarneau, that was presented to

ST. BRIEUC CAP

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the department by the Princess Narischkine in 1893, I was able to examine the unique collection of ancient and modern coifs, with the aid of which the evolution of existing forms can in many cases be traced back to their origin. There, for instance, may be seen the five distinctive head-dresses of the Canton of Lesneven: the mediæval *craquie*, the later *cornette* of embroidered tulle worn at pardons and weddings at Lesneven, Le Folgoet, Guisseny, Plondaniel, etc.; the Jenose of quilled muslin with a tulle border, the ancient square coif of embroidered net enriched with silver or gold braid, donned on fête days at Kerlouan, Kernonès, and Plouneour-Trez; the ornate Chouquen, of which there are three varieties, one in coloured stuff for everyday wear, called the *Koef-brisès*, one in white muslin and lace for the *toilette de fête*, and one in plain muslin for mourning. There are also specimens of the quaint *Perou Sardine* of the Crozon Peninsula; of the *Grande Coiffe* of Morlaix, worn only by a few ancient dames, and not now made; of the beautiful *Pagane* of Roseoff, the *Chicoleden* of the Isle de Batz, the eight varieties of St. Pol de Léon, the six of Baud, the beautiful and elaborate *Coiffe Ancienne* of Chateaulin with the five modern modifications of it; and of the complicated but not altogether pleasing *Bigoudenn-laset* of Pont L'Abbé and elsewhere, that consists of five distinct parts: the so-called *cæf-bleo* or hair coif that fits the skull, and over which the hair is arranged with the aid of bands of cotton material known as *rozères*, an embroidered square of linen called the tal-leden, which hides the *rozères*, two squares of stuff, generally black velvet embroidered with gold, called the *linté argauts*, from which depend long lappets of muslin or ribbon, and a pyramidal or conical structure of white linen muslin or embroidered net, resting on a narrow black velvet frontlet.

CHILD'S CAP, PLOUGASTEL

No less than a hundred forms of caps from Morbihan are also shown at Keriolet; but the other three departments of Brittany are not yet represented, though the enthusiastic curator hopes ere long to be able to complete his collection with specimens of the comparatively few varieties still surviving in eastern Brittany, where the ornate head-dresses of the past are generally replaced by the so-called *coif Polka*, the smallest cap of France, which consists of a mere square or triangular bit of net kept in place by two bands of black velvet fastened under the back hair.

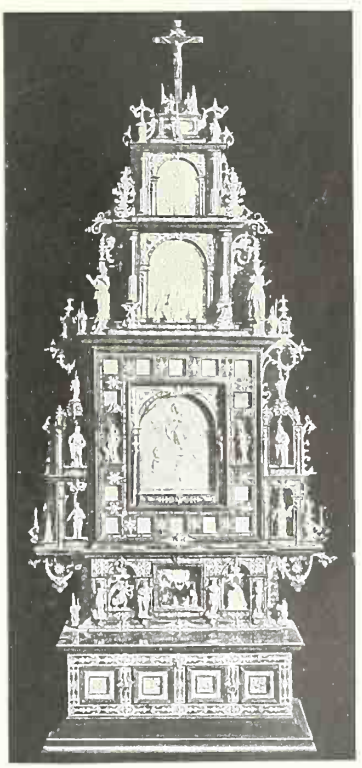
WOMAN'S CAP, PLOUGASTEL

Objects of Art in the Borghese Collection By Ettore Modigliani

NEXT in importance only to the grand collections of paintings and sculpture — the latter much reduced by Napoleon I. — formed by the princely House of Borghese in Rome, was their collection of objects of art. Tapestries and miniatures, china and bronzes, arms and ivories, stuffs and furniture, formed part of the marvellous gathering which, begun by Paul V.'s nephew, the Cardinal Scipio Borghese, had been added to by successive generations of this noble and powerful family, until all their town palaces and country houses were filled with objects of art which witnessed to a splendour which may have been equalled but not surpassed by other Roman patrician families.

But when dark days dawned upon the Borghese family, these treasures, collected with so much loving care, had to leave their homes, one by one, to be dispersed over the world. Many European collections reaped the benefit. Only the works that had been made heirlooms in 1833 by Prince Francesco Borghese, and were therefore unsaleable, remained in the possession of the family. These were the works which form to-day the Borghese Museum and Gallery, acquired by the Italian Government in 1901 for £144,000, and which comprise mostly paintings and statuary. Only very few of the productions of the "minor arts" were included among the entailed treasures, and only these few became the property of the nation.

Locked up in three cupboards in one of the first floor rooms of the Borghese Museum, which was "constructed—as Manilli wrote in 1650—as a retreat for the Prince," they have, for some unknown reason, always been kept hidden from the sight of visitors, until a few months ago the directors have finally exhibited the precious objects to public view. They consist of a small ebony altar with sculptures in silver, a relief and two statuettes by F. Duquesnoy, and a wax relief representing the *Crucifixion*. The little altar is 40 in. high by 18 in. wide, and is decorated all over with silver reliefs, statuettes, friezes, and incrustations.



EBONY ALTAR WITH SILVER SCULPTURE
BORGHESE GALLERY

This wonderfully fine work is held to be German, of the beginning of the seventeenth century, though some of the reliefs would suggest Italian work of the same period. The three largest plaques in the middle represent the *Assumption of the Virgin*, the *Pietà*, and the *Last Judgement*. All around these are a series of very small plaques, about $\frac{3}{4}$ in. square each, with *Scenes from the life of Christ* and from the *Passion*. Below, in niches, are the figures of the *Annunciation*, and still lower, on the basis, some more small plaques with the four *Evangelists* and their symbols. Numerous statuettes of Saints, Prophets, and Virtues are at the sides of the altar, those nearest the central relief representing *Faith* and *Charity*.

François Duquesnoy, known as "il Fiammingo," the sculptor of the Bacchanal and of the statuettes here reproduced, was born at Brussels in 1594, but lived a long time in Italy, where he formed a friendship with Nicolas Poussin, where he worked in the school of Bernini, and where he died in 1643, probably from poison. Bellori, his contemporary, tells us that Duquesnoy studied eagerly, particularly the putti of Titian's *Worship of Venus*, which was then in the Villa Ludovisi in Rome, and is now at the Prado in Madrid, and that he acquired from Titian "the beautiful style of the putti which made him so famous in sculpture." He then describes a relief of some putti pulling a goat, which was given by Cardinal Francesco Barberini to Philip IV. of Spain.

A group of putti similar to the one described by Bellori is the one in black stone on lapis-lazuli, $24\frac{3}{4}$ in. by $18\frac{1}{4}$ in., in the Borghese Gallery. A group of putti have caught hold of a goat, and are trying to mount it, are sporting about the vine branches which form a pergola—playing, romping, and dancing. The joyfulness of Donatello's and Della Robbia's putti, more even than of Titian's, seems to have fired the seventeenth century sculptor, who, if he does not maintain in his compositions the severe propriety of the two great Florentines, drew, as

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THE CRUCIFIXION, WAX RELIEF BORGHESE GALLERY

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STATUETTES OF NEGROES BY F. DUQUESNOY BORGHESE GALLERY

A BACCHANAL RELIEF BY F. DUQUESNOY BORGHESE GALLERY

they did, his inspiration from nature, and, though baroque in spirit, knew how to avoid the conventional forms and the exaggerated sentiment and movement that occur so frequently in the art of his time. In this respect he appears a true precursor of François Boucher. The work was probably done for the Borghese family, since the frame shows the eagle and the two winged dragons of the Borghese arms. For the same heraldic reason it may be assumed that the two statuettes were executed for that princely family. Both the negroes hold an eagle in one hand, and in the other a lion and lioness on a chain.

Of even greater interest is the low relief of the *Crucifixion*, wrought in wax on a slate ground, and measuring $27\frac{1}{4}$ in. by 18 in. It is enclosed in a large architectural frame of ebony inlaid with precious stones. This wax was evidently intended for casting in bronze by the *cire perdu* process, but for some unknown reason was preserved in its original state. The rarity of such waxes and its perfect state of preservation are not the least reasons of its great value. But its chief value rests upon the artistry displayed by its unknown author—an artistry so great that the wax was for a long time ascribed to Michelangelo. Yet it is certain that it is not the great Florentine's work. That giant's terrible genius, in which depth of thought is ever accompanied by a sense of unsurpassed grandeur, would have been unable to apply his spirit and hand to a work that excites admiration for its minuteness and fineness, for the loving care bestowed upon the details, and for the delicate technique with which it is wrought. But this relief must certainly be given to one of Buonarroti's best followers—to a mind who felt all the nobility of the master's art, and was genuinely inspired by it without translating it into formulas or letting it degenerate into mannerism.

The relief, which is rather bold in the first plans, becomes very shallow towards the background, so that the last figures which move about the foot of the crosses are raised so slightly that the shadows of the draperies are created by letting the black of the slate ground appear through the wax. The modelling is vigorous; the movement is intense and well balanced, in spite of the somewhat scattered composition; and the feeling for the antique is clearly pronounced in many details—in the gestures of some figures, in the movement of the horses, in the costumes and arms, and in some heads that seem to be derived from antique coins and medals. It will be sufficient to point out the horseman and horse near the cross on the left, and the beardless profile head near the central cross.

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Unidentified Engraving.

Dear Sir,—By the courtesy of the authorities in the Department of Prints and Drawings at the British Museum, I have recently been enabled to identify the engraving, of which a reproduction appears in your issue for December, as an anonymous copy by a contemporary engraver of the lower portion of a fine print of *The Nativity*, by Giorgio Ghisi (1520-82), after Bronzino.

Yours very faithfully,

Jno. Mallett.

Unidentified Portrait.

Dear Sir,—I should be grateful if you or any of your readers could aid me in identifying the author of the line engraving of which I forward you a reduced copy. The size of the engraved portion of the plate is $13\frac{3}{4}$ in. by $16\frac{3}{4}$ in. To the authorities of the British Museum I am indebted for the following information, which should afford an adequate clue to the engraver's identity:—"The arms are those of Neufville de Villeroi, and it is probable that the individual portrayed is Camille de Neufville, who was born in 1606, was Archbishop of Lyons in 1663, and died in 1693." Portraits of Camille de Neufville by (i.) Grignon, (ii.) M. Lasne, 1655, (iii.) Gerard Audran, (iv.) E. Picart, 1670, and (v.) Gautrel, 1679, are recorded, but only the last is in the Museum. This, while it bears a strong resemblance to my engraving, is apparently that of a younger man.

Yours very faithfully,

Jno. Mallett.

Unidentified Miniature.

Sir,—With regard to the unidentified miniature of a young man of the Cavalier period in the November Connoisseur, I beg to throw out the *suggestion* that it represents the Earl of Craven. My reasons are: (i.) The name "Craven" is easily to be made out from the monogram. (ii.) The "B" at the end of the word may possibly have something to do with his attachment to the Queen of Bohemia. (iii.) The coronet chosen also must have something to do with princely rank. It certainly is not English. (iv.) The motto above would be very appropriate for the Earl of Craven. (v.) The period seems correct. (vi.) The miniature certainly bears some resemblance to a reproduction of a portrait of the Earl of Craven at the National Portrait Gallery, which shows him later in life.

UNIDENTIFIED PORTRAIT

The above is merely a suggestion, and I give it for what it is worth.

Yours faithfully,

Frederick Duleep Singh.

Wax Modelling Illustration.

Dear Sir,—I should be glad if some reference could be made in your columns to any picture illustrating the making or melting of wax images used by sorcerers to injure persons at a distance—sometimes made of clay. It is surely a subject not missed by artists.

Yours faithfully, W. Hanna (Col.).

One of Paul Lamerie's chefs-d'oeuvre in the Winter Palace, St. Petersburg

By E. Alfred Jones

THE ever-increasing prices obtained for the silver plate of Paul Lamerie, the most prominent of the large band of French silversmiths who settled in England in the eighteenth century, recalls the curious but undeniable fact that the most sumptuous and magnificent pieces wrought by him are not to be found in the country of his adoption, but in far-off Russia. It was the privilege of the writer early last year to examine and photograph all the historical plate of the Czar of Russia preserved in the Winter Palace at St. Petersburg, and in the Treasury of the Kremlin at Moscow. Four splendid and unique specimens of Paul Lamerie's work were then brought to light. For the present it is proposed to describe only one of these—a wine cistern of great size and weight. As will be observed from the accompanying illustration, many of the decorative features are French in character, as is appropriate from the hands of a silversmith of French extraction. A bold and finely-modelled female mask is the chief embellishment in the centre of each side above an ornamental shield supported by two winged figures in high relief. The two handles, formed of winged terminal figures and scrolls, are finely modelled. The cistern rests on four large scrolled and ornamented feet. It has the London date-letter for 1726-27, with Paul Lamerie's mark. Its dimensions are: height, 35 in.; length, 53 in.; width, 33½ in.

The old inventories of the Winter Palace afford no information as to the origin of this piece. But the presence of the engraved arms of Evelyn Pierrepont, second duke of Kingston, combined with well-known historical facts, plainly suggests that the cistern was in all probability left behind by the notorious Elizabeth Chudleigh, duchess of Kingston, as a gift to Catherine II.

Though it is not intended to give the whole history of this remarkable woman in these pages, yet her connection with this superb piece of plate renders some brief details of her romantic past necessary. Born in 1720, her unquestioned beauty at an early age brought her many suitors. In 1744 she was secretly married to the Hon. Augustus John Hervey, who succeeded his brother as earl of Bristol, still retaining her office as maid-of-honour to Augusta, Princess of Wales, to whom she afterwards divulged the secret of her marriage. Her immodest conduct at a masked ball in the character of Iphigenia in 1740 called forth Horace Walpole's remark that she was "so naked that you would have taken her for Andromeda." At about the age of thirty-nine she became the mistress of the duke of Kingston. Her parties at this time were the most fashionable in all London, and were invariably crowded with distinguished people, ambassadors, and others. During her visit in 1765 to Berlin, the duchess emptied two bottles of wine and staggered as she danced, nearly falling on the floor. After the dissolution of her marriage with Hervey, she married the duke by special license on the 8th March, 1769, and later was presented to the King and Queen. The duke died within four years, leaving his wife the whole of his personalty on condition that she remained a widow. Shortly after his death the duchess started on a yachting trip to Italy, and received much attention from Clement XIV. It was at this time that the duke's nephew instituted a charge of bigamy against her, and on hearing this she forthwith decided to return home immediately. Her departure was considerably delayed by the refusal of the banker in Rome to advance her sufficient money on the security of the jewels deposited with him. With characteristic determination she loaded a pistol and threatened to instantly shoot the banker unless he

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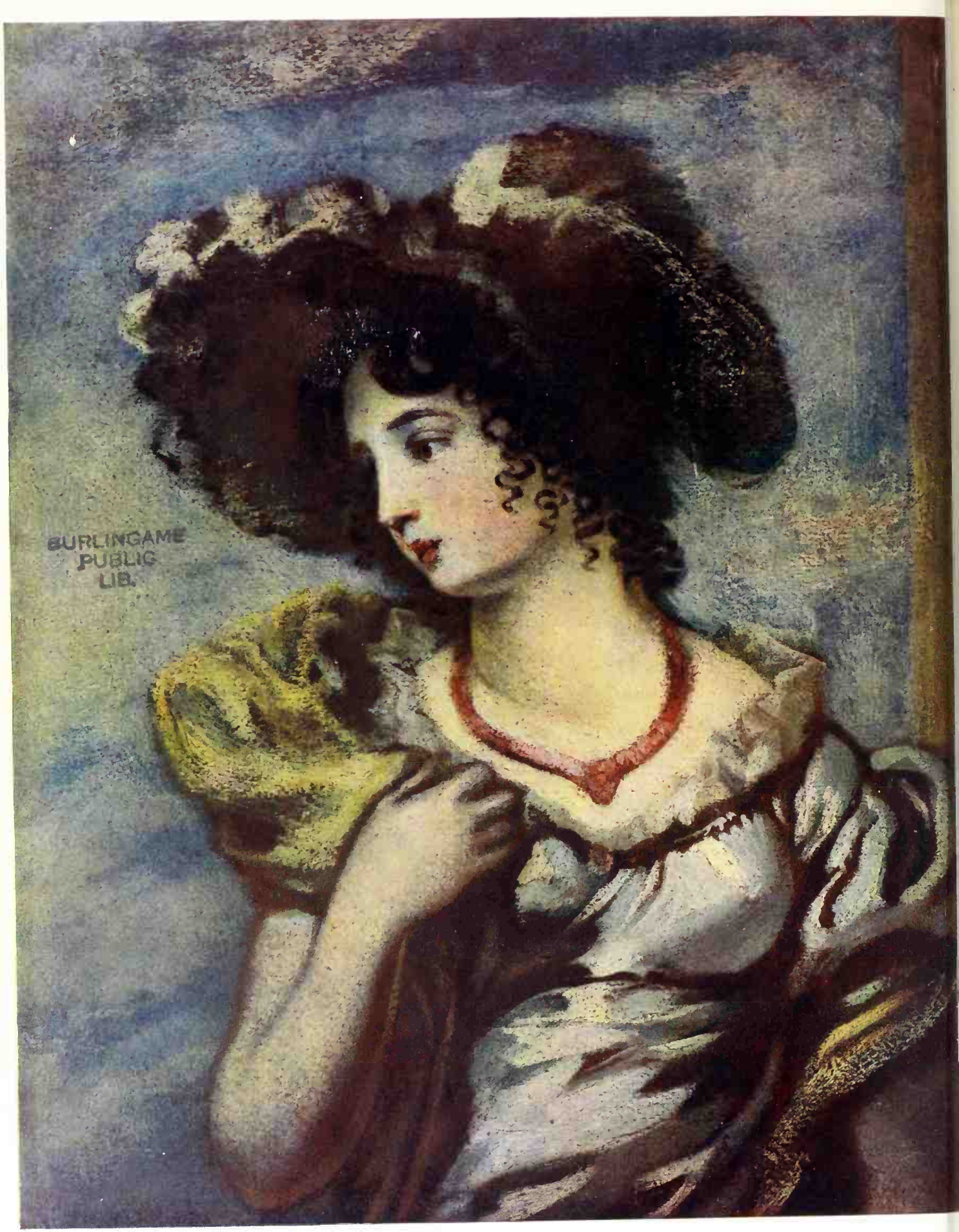
WINE CISTERN BY PAUL LAMERIE

relented. This threat brought forth the money, and the duchess left for England. Her influential friends prevailed upon the Lord Chamberlain to forbid the play, *A Trip to Calais*, in which she was ridiculed, under the character of Kitty Crocodile, by Foote the comedian. The play was, however, produced in an altered form in the following year with a changed title, *The Capuchin*. Meanwhile the duchess was found guilty of bigamy, and after the trial she left this country in an open boat for Calais, where she was robbed by Dessein, the proprietor of the then famous hotel.

In 1777 she bought and fitted up a ship, and set sail for St. Petersburg. Her anxiety to procure a good reception upon her arrival there induced her to despatch two of the late duke's pictures as a gift to Count Chernicheff. Discovering after their despatch that one was a Raphael and the other a Claude Lorrain, she endeavoured, though unsuccessfully, to persuade the count to accept others of less importance in their stead.

In her strange will, made in France 7th October, 1786, the duchess (who should now strictly be called the countess of Bristol) asserted that the pictures had merely been sent to the count for reasons of safety. Catherine II. seems to have paid her much attention, and not only repaired her injured ship, but also gave her an estate. She herself bought an estate for £12,000 near St. Petersburg, which she named "Chudleigh" after her own family name, and there established a manufactory for brandy. It was then that the duchess, no doubt, gave the wine cistern to the Empress Catherine. Her natural restlessness resulted in her departure from Russia, leaving her property there in charge of an English carpenter whom she had fancied. Her romantic career came to an end in Paris on 26th August, 1788, after a life of self-indulgence and dissipation.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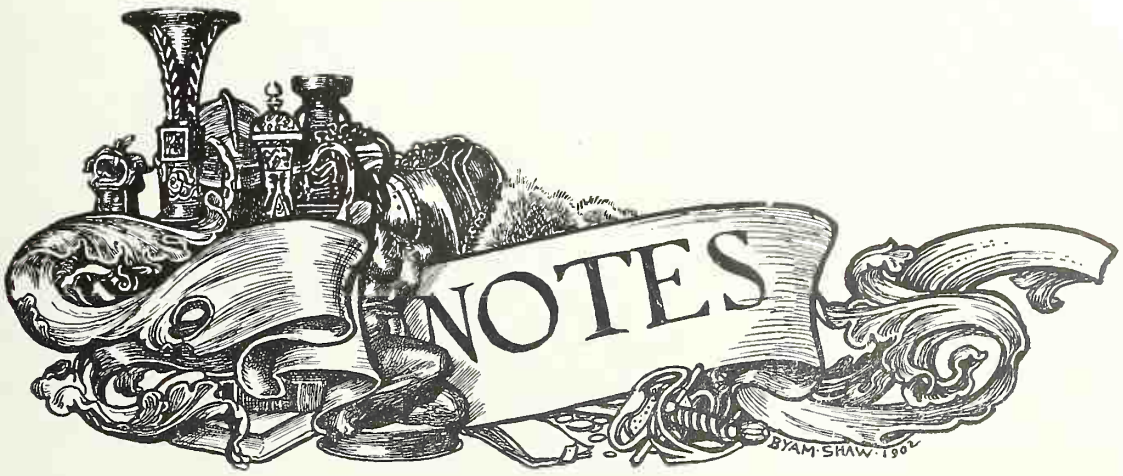
PORTRAIT OF A GIRL WEARING A PICTURE HAT

By Nahan Hubbard, P. A.



Slip-Ware Dishes

THE slip-ware dish illustrated has nine crowned heads on it, and is in this respect believed to be unique. At the Holmer Vicarage (Hereford) sale this spring, one was sold having five crowned heads, which was then thought to be a record. This one is 17 in. diameter, $2\frac{3}{4}$ in. deep, and weighs $7\frac{1}{2}$ lbs. It is by Ralph Toft, but in signing it this artist repeated the "A L" in Ralph, so filling up the space that he was compelled to leave out the "F T" in Toft, making it read "Ralalph To."

In the Hereford dish by Thomas Toft there was a somewhat similar blunder, by which there was only room for the "T O," but in that case the "F T" is added on the inside or hollow part of the dish; but on this one, the centre being so crowded with Royal heads, there is no room for the addition.

The dish signed "S. M." is also 17 in. diameter, in good preservation, well coated with brilliant glaze. A similar one is in the Dublin Museum, with the letters "S. M.," and dated 1726. There is also its counterpart in the British Museum, No. D39, only that one has a trellis border, like those made by the Tofts, while the one here illustrated is dragoon-edged outside a chain of medallions. They were made by S. Mier, at the Cockpit Pottery, Derby. It will be noticed that the artists had become more skilful than those of the Toft period fifty years previous.

SLIP-WARE DISH BY RALPH TOFT, 1670-1680

SLIP-WARE DISH BY S. MIER, 1726

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Turner Relics at the Tate Gallery

A HIGHLY interesting collection of relics of J. M. W. Turner has recently been lent to the Tate Gallery for a period of ten years by Mr. C. Mallord W. Turner, a descendant of the great artist.

In a case in Room XI. are models of ships which were once in Turner's house in Queen Anne Street, and for which he painted a sea and background. In Thornbury's *Life of Turner* it is stated that in the artist's house, Sandycombe Lodge, Twickenham, where he lived from 1814 to 1826, "there were several models of ships in glass cases to which Turner had painted a sea and background. They much resembled the large vessels in his sea pieces."

A large table case contains a copperplate from the "Liber Studiorum" series, the subject being *Inverary Pier, Loch Fyne, Morning*. The plate was etched and mezzotinted by Turner and broken up after printing. The relics include also a pocket-book with cakes of water-colour used by the great artist for sketching, a japanned box from his studio, together with colours, brushes and palette, the colours being partly contained in bottles in a state of powder and partly in bladders, such as were used before the introduction of squeezable tubes.

A letter from Turner to his father refers in all probability to the two pieces of canvas, measuring 3 ft. by 4 ft., on which were painted the nine pictures, Nos. 1993-2001, now in the Tate Gallery. Several books which were in his possession throw a great deal of light on his foreign travels, and show that his powers as a linguist were distinctly limited. He annotated his guide books freely, and among the marginal sketches is one of *Quilleboeuf*, an oil picture of which, painted about 1833, was exhibited at the Franco-British Exhibition.

His remarks on Raphael's *Transfiguration*, to the effect that it is "unquestionably one of the finest pictures in Europe," read rather curiously to-day. The MS. of two of the lectures he gave as Professor of Perspective at the Royal Academy, a post which he occupied from 1808 onwards, is here preserved, together with a manuscript volume of his own poems, the first of which bears the title, "The Origin of Vermilion, or the Loves of Painting and Music."

The most interesting of all the relics is, however, the large and imposing colour cabinet containing sixteen bottles of dry pigment in a state of powder. One is thus led to dispute the conclusions arrived at in Cosmo Monkhouse's *Life of Turner* to the effect that "both father and son were very saving and eccentric in their ways," and "lived in dirty discomfort." Although Thornbury also stated that in Turner's house "everything was of the modest and unpretentious order, two-pronged forks and knives with large round ends for taking up the food," and "the table-cloth barely covered the table," it is quite evident that at least at one part of Turner's career no expense was spared in the appointments of the studio.—M. W. BROCKWELL.

BAROMETER
BY S. E. CHIPLEY, 1720

Notes on an Antique Glass

THE old glass illustrated supplies an interesting link between Hook's combination of barometer and thermometer in separate tubes, the freezing point of water being equal to zero, and the stem being graduated from *minus* 70 to *plus* 130, exhibited in 1667-8, and Fahrenheit's thermometrical scale of 1714. The instrument is a combination barometer (Magnum Barometrum) and thermometer (spelt "thermoneter") bearing the maker's name, Samuel Edward Chipley, and the date "London, March the 20th, 1720," which is prior to Fahrenheit's visit to England.

The capillary tubes are 2 ft. 7 in. long, the barometer bulb and tube being filled with mercury, and those of the thermometer with red-coloured alcohol. The tubes are fastened to a board 3 ft. in length by 8 in. in width, on which are pasted printed directions and scales behind each stem. The barometer scale is divided into 36 degrees (the odd numbers being on one side of the tube and the even on the other) and seven meteorological conditions, which are described in English and Latin as follows: *Procella*, storm, 1° to 4°; *copiosa pluvia*, very rainy, 5° to 10°: *Pluvia vel ventus*, rain or wind, 11° to 16°; *tempus inconstans*.

GROUP: TWO PUNCH BOWLS *circa* 1770? THE PROPERTY OF A. J. BETHELL, ESQ.

Sheffield Plate By H. N. Veitch (George Bell & Sons), 1908 25s. net

A SOUND and comprehensive book on this subject has long been wanted. This work, it may be said at the outset, will fulfil that want. Old Sheffield plate, as all collectors know, was first invented by one Thomas Bolsover, of Sheffield, in or about 1742, but it was not for some few years after that vessels for domestic use were made by this process. Before treating the different periods, Mr. Veitch deals exhaustively with the process of manufacturing the plate. As he points out, the earliest domestic utensils—those made between 1750 and 1770—are the most interesting and certainly the most difficult to find, especially in moderately good condition. The period when Sheffield plate reached its highest level in design was undoubtedly from 1770 to 1790—a time when the artist and architect, Adam, was exercising a profound influence in English art. Sheffield plate, like pewter of earlier times, was stamped with imitation silver marks from 1750 to 1773. The author has included some hints as to detecting spurious examples. This is not the least valuable feature for collectors, in view of the vast quantities of "faked" old Sheffield which may be seen in numerous shop windows in London, and particularly in the ancient towns of England, not to say New York. A long list of the makers' names in the town of Sheffield, beginning with the inventor, from 1742 to 1857, is added. From that Yorkshire town the process spread to Birmingham, where the well-known Matthew Boulton began to manufacture plate at his celebrated Soho factory in or about 1762. A list of other Birmingham makers with their dates is included. It was not until 1776 that old Sheffield plate was made in London. A considerable list of makers, with their addresses and dates, has been added to the volume. It would seem that at a later period, in the early part of the nineteenth century, it was produced at another provincial town, Nottingham; in Scotland, at Edinburgh and Glasgow; and in Ireland, at Dublin. Mr. Veitch has not confined himself entirely to old Sheffield made in the country of its invention, England, but has also written a brief chapter on that made in France, Holland, Russia, and Poland. In the former country, the English system was not apparently followed.

The Dutch makers, however, not only copied the English process, but also the designs—a circumstance largely due to the large importation of English productions into Holland. Russian "old Sheffield" was first introduced early in the nineteenth century, and would seem to have followed contemporary English designs. At Warsaw, in Poland, there were no fewer than ten factories, employing about 2,000 workmen. It is unfortunate that Mr. Veitch should have omitted an account of the old Sheffield plate produced in America. The specimens seen by the writer of this notice were as admirable in design and execution as much of the silver plate wrought

over there during the same time. It may be seen in goodly quantities with some of the interesting Colonial furniture in such old places as Salem, in Massachusetts. A highly lucrative trade in making spurious old Sheffield is carried on near New York.

We venture to think that the inclusion of the illustration of several old Irish potato rings is somewhat misleading. The natural assumption is that they are old Sheffield plate (and there is nothing in the text to indicate any other conclusion), whereas they are in reality old silver, and the same illustration appears in Mr. E. Alfred Jones's article on the Old Plate at the Dublin Exhibition last year in THE CONNOISSEUR for December, 1907. There are seventy-five half-tone illustrations of many choice specimens, including a number taken from an illustrated catalogue issued prior to 1800 by a manufacturer, probably Nathaniel Smith & Co., of Sheffield. The prices then charged for the pieces, which are marked thereon, are not without interest.

It is evident that Mr. Veitch has spared no pains to render his book complete. We cordially commend the book, which will no doubt be the standard work on the subject for a long time to come.

"Connoisseur" Art Calendars

A CHARMING series of fine art calendars for 1909 have just been issued by Messrs. E. W. Savory, Ltd., Bristol, entitled "The Connoisseur Fine Art Calendars." Six varieties have been sent us, each consisting of four leaves, upon which are mounted favourite pictures after Morland, beauties of the eighteenth century, hunting and coaching pictures, sacred pictures, and child subjects.

For wall-decoration they are admirably suitable, and when exhibited at the Franco-British Exhibition their excellent get-up obtained for them the highest possible award.

HOT-WATER JUG *circa* 1770 THE PROPERTY OF MR. DIGHTON

Mrs. Mountain By C. Turner, after J. J. Masquerier

OF the many delightful prints engraved by Charles Turner those after the paintings of Masquerier were singularly successful, as instance the portraits of the dancer, Mademoiselle Parisot, and Mrs. Rosoman Mountain, one of the leading singers of her day.

The latter, which we reproduce, was first published by Turner on January 3rd, 1804, at Warren Street, Fitzroy Square, and republished later by John P. Thompson, Gt. Newport Street. The first state has the names of the artist and engraver in open upright and lower lettering, the title in large fine script lettering, and the publication line in fine italic upper and lower lettering; the second has the script lettering of the title strengthened, so as to become thick and thin; and the third is that of Thompson, which bears his publication line.

In Turner's diary there are two entries regarding this plate. On March, 1803, we read: "Finish'd Mrs. Mountain and Paid for Aquatinting the Border, 10s. 6d.," and on August 16th of the same year there appears "Mrs. Mountain, new plate." We are enabled to reproduce this print through the courtesy of Messrs. Knoedler & Co.

RARE FULHAM MUG

Rare Fulham Mug

THE Fulham mug illustrated, in common with the Fulham family, is of drab salt-glazed stoneware, coloured a rich brown, the whole being decorated in applied relief, with a subject probably depicting pursuit of the fugitive Charles II. after the battle of Worcester (1651). The head of Charles is seen in Boscobel oak with pigeons above, and hounds at trunk; also figures of halberdiers, cavalry, grenadiers, trees, houses, church, and inn, etc. On the rim is inscribed in script the name and date $\frac{\text{John Harwell}}{1754}$ Height, $9\frac{3}{4}$ in.; diameter, $7\frac{5}{8}$ in. The subject is possibly taken from a print.

Two New Books

WE have received from Messrs. Jarrold & Sons, Norwich, a copy of a new work by Mr. Geoffrey Birkbeck, R.B.A., on *Old Suffolk Houses*, illustrated with thirty-six excellent reproductions in colour. Messrs. Macmillan also send us that long expected work on French prints from the pen of Mr. Ralph Nevill—a work which should prove of such inestimable value to the ever-growing circle of collectors of prints engraved by the great French craftsmen of the eighteenth century.

Both these works will be the subject of an extended review in our next number.

Bust in Black Basalt

THE bust of William Cowper, author of that universally appreciated story, *The Diverting History of John Gilpin*, is produced in Egyptian basalt. It presents fine workmanship, and the expressive sadness of the face is in accord with the character of the man whose imagination pictured him as pre-ordained to everlasting punishment, and whose profound fits of melancholy had a withering effect upon his life. The modelling of head and bust is perfect, as are the folds in the turban-like headdress and in the encircling drapery; but beyond all praise is the graceful proportion of the supporting pedestal, which—unlike the many statues and statuettes of modern times that, standing on ugly square blocks, are by them dwindled almost into obscurity — presents a sufficiently substantial appearance without any sign of heaviness.

Portrait of a Young Woman By Thomas de Keyser

A SINGULARLY fine example of the work of Thomas de Keyser, of Amsterdam, is the *Portrait of a Young Woman*, which we reproduce in the present number, from the Rodolphe Kann Collection. The portrait, the pendant of which, representing her husband, was bequeathed to the Louvre by Rodolphe Kann, is an excellent instance of De Keyser's simple, serious, impeccable work. The drawing and modelling are alike irreproachable,

BUST OF COWPER BLACK WEDGWOOD

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the colouring is deep and rich, and the handling fat and mellow, and in spite of the prominence given to the accessories the importance of the sitter is well maintained. At one time this portrait was in the Secretan collection.

The Princess Amelia, by R. Graves, after Sir T. Lawrence

Robert Graves, an example of whose work we reproduce in the present number, takes a high place amongst the engravers of the nineteenth century, a period when the art had few exponents of any note. From the time of his election as an Associate Engraver of the Royal Academy, in 1836, up to his death in 1873, he executed an unbroken series of plates, many being used in the then popular "Amulet," "Keepsake," and "Forget-me-not" class of work. Refinement and delicacy are characteristics of his work, though there is an absence of vigour of line.

La Cruche Cassée By Debucourt

La Cruche Cassée, by Debucourt, is a companion print to *Les Baisers*, which was reproduced in our last number, and is generally acknowledged to be amongst the most charming of all the great French engraver's prints. It forms part of the private collection of Mr. Joseph Duveen, through whose courtesy we are enabled to reproduce it.

Books Received

Scottish Painting, Past and Present, by James L. Caw, 21s. net; *Leonardo da Vinci*, by Maurice W. Brockwell, 1s. 6d. net; *Van Dyck*, by Percy M. Turner, 1s. 6d. net; *The National Gallery*, Part III., by Paul G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net. (T. C. & E. C. Jack.)

A Century of Archæological Discoveries, by Prof. A. Michaelis, 12s. net; *A History of British Water-colour Painting*, by H. M. Cundall, 21s. net; *The Shores of the Adriatic*, 2nd Part, by Hamilton Jackson, 21s. net; *Indian Sculpture and Painting*, by E. B. Havell, 3 gns. net. (John Murray.)

Les Chefs-d'œuvres d'art ancien à l'Exposition de la Toison d'Or à Bruges en 1907, 120 frs.; *Les Estampes de Peter Bruegel l'Ancien*, by R. van Bastelaer, 20 frs.; *La Peinture en Belgique, Les Primitifs Flamands*, Part I., by Fierens-Gevaert, 12 frs.; *Les Dessins de Jacopo Bellini au Louvre et au British Museum*, by Victor Goloubew. (G. van Oest & Co., Brussels.)

Sheffield Plate, by H. N. Veitch, 25s. net; *George Sand*, by François le Champi, illustrated by Gertrude Leese, 5s. net. (G. Bell & Sons.)

Aubrey Beardsley, by Robert Ross, 3s. 6d. net. (John Lane.)

Ancient Tales and Folk-lore of Japan, by R. Gordon Smith, 20s. net; *John Pettie*, by Martin Hardie, 20s. net. (A. & C. Black.)

A Cotteswold Shrine, by Welbore St. Clair Baddeley, 15s. net; *Anne Seymour Damer*, by Percy Noble, 12s. 6d. net. (Kegan, Paul, Trench, Trübner & Co.)

Ruined and Deserted Churches, by L. E. Beedham, 5s. (Elliot Stock.)

In Japan, by Gaston Migeon, 6s. net. (Wm. Heinemann.)

Lyrics, Pathetic and Humorous, by Edmund Dulac, 6s. net. (F. Warne & Co.)

The Origin of the Sense of Beauty, by Felix Clay, 6s. net. (Smith, Elder & Co.)

Old Lace, by M. Jourdain, 10s. 6d. net. (B. T. Batsford.)

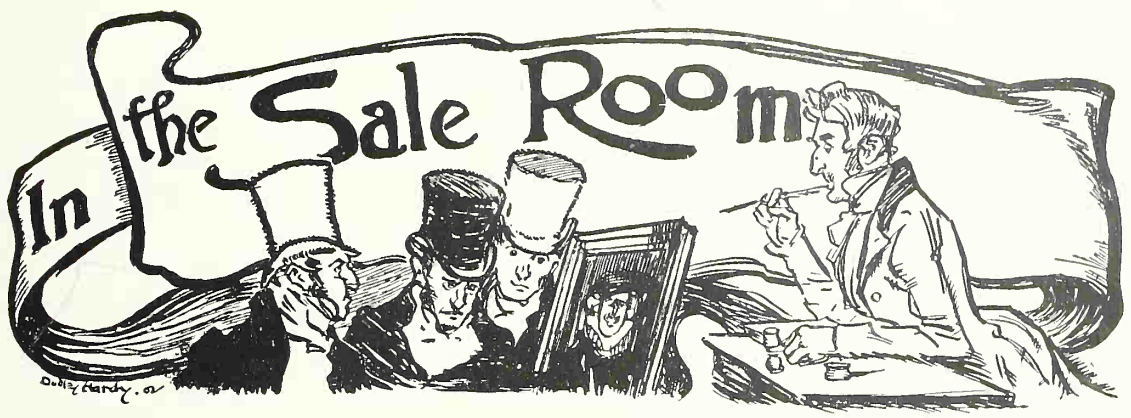
Chats on Old Miniatures, by J. J. Foster, 5s. net. (T. Fisher Unwin.)

Lowestoft China Factory and Moulds found there in 1902, by F. A. Crisp, 21s. (Grove Park Press.)

Niederländische Bilder des XVII. Jahrhunderts in der Sammlung Holscher-Stumpf, by Max Gg. Zimmermann. (Klinkhart & Biermann.)

The Engraved Works of J. M. W. Turner, Vol. I., by W. G. Rawlinson, 20s. net. (Macmillan & Co.)

Die Mode, Parts I. and III., by Dr. Oskar Fischel and Max von Boehn, 6 mk. and 6 mk. 70 pf. respectively. (F. Bruckmann, Munich.)



IF the early autumnal sales are rarely of a sensational character, they at all events frequently include some few things of note, and since August a variety of more or less important pictures have changed hands. Three portions of the extensive stock of the late Martin Colnaghi have been dispersed, although, as is usual with a dealer's stock, most of the best pictures purchased at public and private sales had already found new homes without much difficulty. It will be more convenient if we group the three Colnaghi sales together—their respective dates being October 22nd and 23rd, November 5th and 6th, and 19th and 20th, the auctions in each case being held by Messrs. Robinson, Fisher & Co., at Willis's Rooms. Taken in the order of sale, there were:—Early German School, *Our Saviour in the Garden of Gethsemane*, on panel 49 in. by 36 in., 100 gns.; Sir P. Lely, *Portrait of the Duchess of Cleveland*, in yellow satin dress, pearl necklace, seated, holding some flowers, 50 in. by 40 in., 300 gns. — purchased in 1901 for 420 gns.; Rembrandt, *Portrait of the Artist*, in black dress and cap, gold neck chain, holding a scroll, 33 in. by 26 in., 185 gns.; J. Backer, *Group Listening to St. John the Baptist Preaching*, 88 in. by 67 in., signed and dated, 180 gns.; F. Hals, *The Fish Seller*, 35 in. by 29 in., 120 gns.; De Koninck, *Bird's-eye View over a Hilly Country*, with figures and sheep, 44 in. by 33 in., 240 gns.; Van Beyeren, *Still Life*, fish, &c., on a table in a market, with a view through a doorway, signed, 50 in. by 43 in., 105 gns.; D. Teniers, *Interior of a Tavern*, with figures and still life, man and woman seated at a table drinking, 34 in. by 25 in., 125 gns.; C. Jansens, *Portrait of Lady Falkland*, in low black dress, with lace collar and cuffs, pearl necklace, 30 in. by 25 in., 120 gns.; Canaletto, *Courtyard of a Palace*, with portrait of the artist and other figures, 47 in. by 34 in., 120 gns.; J. Ruysdael, *The Bleaching Ground at Haarlem*, signed with initials, 15 in. by 14 in., 190 gns.; J. Netscher, *The Lace-maker*, an interior with lady dressed in white satin seated at a table making lace, panel, 15 in. by 12 in., 150 gns.; Van Beyeren, *Still Life*, fruit and gold and silver vessels on a table, signed and dated, 47 in. by 44 in., 220 gns.; A. Watteau, *The Garden Party*, 39 in. by 33 in., engraved, exhibited at the Guildhall, 1902, 250 gns.; Simpson's small whole-length copy of Lawrence's *Portrait of Pope Pius VII.*, 130 gns.—this was inaccurately described in the sale catalogue as "the finished sketch for the large picture at Windsor Castle"; Raeburn, *Portrait of Lord Viscount Melville, Governor of the Bank of Scotland*, in robes, standing by a table, 520 gns.—the original picture is in the Bank of Scotland, and was engraved by G. Dawe; Rembrandt, *Portrait of the Artist*, in fur-trimmed cloak and large hat with feather, 30 in. by 25 in., 440 gns.; Raeburn, *Portrait of Mrs. Mercer, née Magdalen Wilson*, in white dress and powdered hair, 26 in. by 22 in., 170 gns.; W. Dobson, *Portrait of James Stanley, Earl of Derby*, in armour, 48 in. by 35 in., 100 gns.; A. Van der Neer, *River Scene by Moonlight*, with boats and figures and cloudy sky, cattle in the foreground, signed and dated, 53 in. by 38 in., 900 gns.—1,400 gns. at the Duke of Fife's sale in 1907; F. Goya, *Portrait of Dona Maria Amalia de Sajonia, wife of Carlos III.*, in pink dress with lace mantilla, holding a book, oval, 43 in. by 31 in., 260 gns.; Landseer, *Jocko*, 50 in. by 40 in., painted in 1828, engraved by T. L. Atkinson, 200 gns.; and Prof. L. C. Müller, *The Arab School*, 50 in. by 30 in., 1881, 320 gns. The three Colnaghi sales comprised over 700 lots.

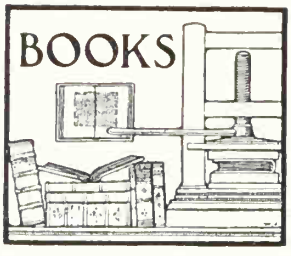
In point of date the first important picture sold during the autumn was a fine portrait by Romney of *Stratford Canning*, third and youngest son of the first Stratford Canning, and father of Lord Stratford de Redcliffe. This three-quarter length, on canvas, 50 in. by 40 in., was painted in or about 1782, the price which Romney received being 40 gns.; it shows Canning seated in a dark-red armchair, with dark-blue velvet coat, buff waistcoat, and lace frills. It remained in the family

until the contents of Lord Stratford de Redcliffe's residence were sold on Oct. 26th to 30th, by Messrs. E. J. Carter and Banks; the Romney sold for £850.

A miscellaneous sale at Messrs. Robinson, Fisher & Co.'s on Nov. 12th included an example of Miereveldt, *Portrait of a Lady*, in black dress and large lace ruff and cap, signed and dated 1630, which realised 155 gns.; and on the same day, at the dispersal of the Cokethorpe library and collection of old masters at Messrs. Knight, Frank & Rutley's, an important example of Angelica Kauffman, R.A., was offered—an allegorical group of the artist herself hesitating between the Arts of Painting and Music, three whole-length female figures, 58 in. by 86 in., painted at Rome in 1794, and presented by the artist to Bernini; it realised 650 gns. There were also C. Jansens, *Portrait Group of a Nobleman and his Family*, in a landscape, 67 in. by 86 in., 157 gns.; and Jan Fyt, *Dead Game*, 47 in. by 60 in., 155 gns.

Messrs. Christie's first sale of pictures was held on Nov. 21st, and comprised modern works from a number of sources. Only two pictures reached three figures: Vicat Cole, *Harvest Time*, 37 in. by 59 in., 1860, 195 gns.; and T. S. Cooper, *Sunny Afternoon*, four cows in a landscape, 29 in. by 41 in., 150 gns. On the following Wednesday (25th), Messrs. Foster sold at 54, Pall Mall, the small, but choice, collection of the late Mr. Ascherson, of Pett Place, Charing, among which were the following drawings: S. Prout, *The Interior of St. Pierre, Caen*, 19 in. by 15 in., 105 gns.; and Birket Foster, *The Pedlar, Toledo*, signed with a monogram, 5½ in. by 3¾ in., 65 gns. Pictures: David Cox, *Landscape*, with figures and cows, 8 in. by 9 in., on panel, signed and dated 1847, 160 gns.; P. Naysmith, *The Thames at Battersea*, 5 in. by 9 in., signed and dated 1823, 70 gns.; and Vicat Cole, *Harvest Time, Abinger, Surrey*, 19 in. by 29 in., 130 gns. Messrs. Christie's second sale (Nov. 28th) also included modern works from many sources, notably six pictures by R. W. Macbeth, R.A., the property of the artist, who is retiring from the Royal Academy. The highest price was paid for *When Jove makes Hay with the Weather*, 52 in. by 74 in., exhibited at the Royal Academy, 1901, 54 gns. A few pictures sold by order of the executors of the late Sir Isaac Holden, Bart., including R. Ansdell, *Ploughing in Spain: Noonday Rest*, 34 in. by 78 in., exhibited at the Royal Academy, 1857, 92 gns.; G. Cole, *A Cornfield, Surrey*, 41 in. by 59 in., 1874, 130 gns.; and Erskine Nicol, *Auld Lang Syne*, 39 in. by 31 in., 1875, 220 gns.

A remarkable series of 166 oval miniature portraits, the property of the late Mr. Dick Radcliffe, came up for sale at Mr. J. C. Stevens's rooms on Nov. 24th. These miniatures, which are in *grisaille*, on copper and tin, each 3 in. by 2½ in., were all by one artist, and are evidently derived from engravings of celebrated portraits of Dutch and other celebrities. They were for long at Alton Towers, the residence of the Earls of Shrewsbury, and formed lots 506 to 513 in the sale at Alton Towers in 1857, and then realised a total of 196 gns. The collection now fetched £200.



THE valuable and in many respects important library formed by Mr. C. W. Cowan, of Dalhousie Castle, Midlothian, was sold by Messrs. Sotheby on November 2nd, and realised very nearly £1,800, though the catalogue contained but 253 entries. Nearly all the books in this collection were essentially English in character, the familiar names of A'Beckett, Ainsworth, Cruikshank, Dickens, Egan, Rowlandson, Smedley, Marryat, and others occurring with great frequency. Mr. Cowan's fine collection of Dickens's Works (Lots 72 to 105), uniformly bound in olive mor. super ex. by Riviere, was sold *en bloc* for £215, and practically all the books illustrated by Cruikshank had also been rebound in the same lavish style. These, however, were sold singly, some noticeable prices being realised for many of them. Thus *The Humourist*, 4 vols., 1819-20, 8vo, brought £34 (mor. super ex.); Grimm's *German Popular Stories*, 2 vols., 1823-26, 8vo, £30 (*ibid.*); and Ireland's *Life of Napoleon*, 4 vols., 1823-8, 8vo, £51 (mor. ex.). The scarce *Sporting Repository*, 1822, 8vo, containing 19 coloured plates by Alken, in mor. super ex., sold for £38, as against about £80, the value of a copy in the original boards. As often explained, it does not, as a rule, pay to rebind collector's books, unless they need rebinding, and in that case expense should not be spared. Mr. Cowan had conformed to this rule, with, on the whole, satisfactory results, though the cost incurred must have been very great.

Mr. Cowan's collection contained, however, some works of unusual interest in themselves. These comprised *Burns's Poems*, 2 vols., 1793, several of the names being supplied in the handwriting of the poet, £20 (orig. hf. cf., defective); *The Busy Body, or Men and Manners*, edited by "Humphrey Hedgehog, Esq.," 4 vols., 1816-18, 8vo, £16 10s. (mor. super ex.); Captain Gronow's *Reminiscences and Recollections*, 4 vols., 8vo, 1889, with the illustrations in duplicate and about 230 portraits and plates added, £22 10s. (*ibid.*); *Kenilworth*, first edition, 3 vols., 1821, with a quarto page in the handwriting of Sir Walter, £11 (mor. super ex.); Walton's *Compleat Angler*, edited by Sir Harris Nicolas, 2 vols., 8vo, 1836, £13 (*ibid.*); a set of Shoberl's *The World in Miniature*, 42 vols., 8vo, 1822, in their differently coloured cardboard covers, £14 15s.; and *Qualified Horses and Unqualified Riders*, engraved leaf of text and 7 coloured plates, with *Sporting Discoveries, or the Miseries of Shooting*, 7 coloured plates, together 2 vols., oblong folio, 1815-16, £24 (hf. mor.). The highest amount realised at the sale, if we leave sixty-seven original letters from Sir Walter Scott to Charles Kirkpatrick Sharpe, which realised £155, out of the reckoning, was £147 for 24 India proof illustrations to the Fairy Library, with Cruikshank's autograph

presentation inscription on each, but to these were added eight of the original drawings in water-colours.

The library of the late Dr. John Newton, of Liverpool, though small, was of an important and varied character. The sale occupied Messrs. Sotheby one afternoon only, but resulted in an accession to the estate of more than £1,700. A fine large copy of the *Hypnerotomachia*, printed by Aldus Manutius at Venice, in 1499, measuring 12⅜ in. by 8⅛ in., sold for £159—a record price, the nearest approach being £151 for the Ashburnham example in June, 1897. Those who happen to have this work, or the recently published facsimile of it, will note that it is divided into 38 chapters, and that when the initial letters of each are tabulated in order, they will be found to give the legend, "Poliam frater Franciscvs Colvmna peramavit." From this it has been concluded that its author was Francisco Colonna or Columna, a Dominican Friar who died at Venice in 1527. Who Polia was is unknown. To continue the list in the order of the catalogue, the following printed books are of exceptional interest:—*Dialogus Creaturarum Moralizatus*, printed at Gouda by Gerard Leeu in 1482, £59 (mor. ex., several blank leaves missing); Dorat's *Les Baisers*, on Holland paper, 1770, 8vo, £41 (contemp. mor.); Glanville's *De Proprietatibus Rerum*, the French edition printed at Lyons in 1485, £17 (old cf., leaf missing and some leaves stained); St. Jerome's *Epistolæ*, Ferrara, 1497, £72 (mor. ex.); the *Horæ*, printed at Paris by Simon Vostre, about the year 1500, £36 10s. (mor. ex., the cuts illuminated); a fine collection of some of Milton's earliest and scarcest prose pieces, including *An Apology for Smectymnus* and *The Reason of Church Government*, 1641, in one volume, £53 (cf.); *Paradise Lost*, with the second title-page according to Lowndes, 1667, £115 (russ., slight defects); and the *Speculum Humanæ Salvationis*, 1471, probably the first of Gunter Zainer's woodcut books, £44 (modern mor., first 9 folios in fac.). The highest price realised at this important sale was £440, obtained for a very fine and rich French *Horæ secundum usum Romanum* of the 15th century. It was on 192 leaves of stout vellum, measuring 8½ in. by 5¾ in., and written in Gothic letter. The Calendar contained miniatures of the months and the signs of the Zodiac, while the 16 large miniatures and 9 smaller ones appearing in the body of the book were very beautifully painted and illuminated.

Messrs. Hodgson's sale of November 4th and two following days, which realised more than £2,000, comprised a large number of works on Natural History, early printed books, *Americana*, and miscellanea. A complete set of *The Botanical Cabinet*, by Loddidge, 20 vols., small 8vo, 1817-33, realised £14 (hf. cf.); the *Botanische Zeitung*, vols. 1 to 64 and 15 numbers of vol. 65, with General Register, by Dr. Aderhold (1895), small 4to, 1843-1907, £43 (58 vols. in bds., 2 sewed, and the remainder in numbers); Andrews's *Geraniums*, 2 vols. in 1, 4to, 1805, £21 (hf. mor.); and many other highly esteemed books of a similar kind. The chief feature was, however, the complete series of 430 highly finished original water-colour drawings to Naumann's *Die Vögel von Mittel-Europa*, published in Dresden between the years 1896 and 1904. These drawings, by Keulemans, Bruno Geisler, Reichert, and other artists of repute, realised £250, while an extensive series of Ichthyological drawings made by Col. C. Hamilton Smith, in 15 atlas 4to volumes, went for £106 (hf. mor.). Among *Americana*, Peter Martyr's *History of Travayle in the West and East Indies*, 1577, small 4to, realised £10 (cf., 3 leaves repaired); and *An Impartial History of the War in America*, 1780, 8vo, containing 13 engraved portraits, one of Washington, £15 10s. (contemp. cf.). Among the works in old English literature three are especially noticeable. These comprised a copy of the original edition of Burton's *Anatomy of Melancholy*, with the four final leaves, "The Conclusion of the Author to the Reader," and the leaf of Errata, 1621, 4to, £28 (some leaves stained); *Gulliver's Travels*, on large paper, the earliest issue of the first edition, 2 vols., 1726-27, with the inscription underneath the portrait instead of round it, and each part paged separately, £85 (old cf., two maps missing); and Smollett's *History of an Atom*, 2 vols., 1769, in the original grey wrappers, £13 (second issue with the date corrected from "1749"). A *Book of Hours* in English, and two other pieces in the same volume, sold for £46 (cf., title to the first piece missing). This volume comprised *Prymer in Englyshe and Laten*, Paris, 1538; Savonarola's *An Exposicyon upon the 51st Psalme*, 1538, printed with the same type; and *Here begynneth the Pystles and Gospels*, 1538, in smaller lettering. We cannot leave this sale without mentioning three highly important manuscripts which realised substantial amounts. One was *La Sfera* of Gregorio Dati, a 15th century MS. on 24 leaves, with maps and plans in the margins. This Poem is attributed to Leonardo Dati in the British Museum catalogue, but seems to have been by his brother Gregorio, as stated. The first printed edition appeared in 1478, and the Poem is also found in the 65th vol. of Daelli's *Biblioteca Rara*, 1875, besides having been reprinted several times before and since. This MS. realised £28 10s. The remaining MSS. consisted of two Navigation Charts, one by Petrus de Roselli, dated 1468, and the other by Baldassore Maiolo, dated 1605. Both were on parchment scrolls, and sold for £46 and £21 respectively.

Messrs. Sotheby's miscellaneous sale of Nov. 10th and two following days realised £1,643, most of the books going for comparatively small sums. The following, however, realised substantial amounts:—*Book Prices Current*, from the commencement to 1904, 18 vols., £10 10s. (buckram); 25 vols. of Piranesi's Works, Paris impressions, £45 (bds.); Scot's *Model of the Government of East New Jersey*, Edinburgh, 1685, 8vo, £42 (hf. cf., one leaf from the second issue inserted); Wilkins's *Concilia Magnæ Britanniæ*, 4 vols., 1737, £19 10s. (old cf.); the *Horæ*, printed at Paris in 1549, 4to, £35 (hf. cf.); *La Galerie du Luxembourg*, Paris, 1809, the 25 plates printed in colours, £27 10s. (cf.); Westmacott's *The English Spy*, 2 vols., 1825-6, £24 10s. (hf. mor.); Dresser's *Birds of Europe*, with the supplement, 9 vols., 1871-96, £45 (hf. mor., uncut); that scarce work,

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Heideloff's *Gallery of Fashion*, Vols. I. to VI., 1794-1800, 4to, £38 (orig. russ.); and the first edition of Apperley's *Life of a Sportsman*, with 36 coloured plates, 1842, 8vo, £19 (cf.). The earliest issue of this celebrated book was bound up in blue cloth, and a good copy in that condition is worth nearly £40.

On November 23rd and two following days Mr. Alexander Dowell, of Edinburgh, sold the library from Aldbar Castle and other properties. This was an important collection, as it contained a large number of books of somewhat infrequent occurrence, as for example Sir William Fraser's *History of the Carnegies*, 2 vols., 4to, 1867, £16 (as issued); O'Conor's *Rerum Hibernicarum Scriptores Veteres*, 4 vols., 4to, 1814-26, £9 15s. (hf. russ.); and Zacharie Boyd's *Last Battell of the Soule in Death*, a perfect copy of the edition of 1628 (? 1629), £29 (mor.). With these and a few other exceptions, however, the prices realised, though high enough, were not sufficiently so for our special purpose, though many of these books if valued by reference to their intrinsic merits could hardly be passed over. Such an one is the *Catechisme* of Peter Canisius, Paris, 1588, 16mo, which realised £3 10s. (orig. cf., table missing). This book is not often met with in any condition. Leaving, therefore, this sale, we approach four others, which brought the month of November to a close. Two were held at Sotheby's, one at Hodgson's, and one at Puttick's, all three firms of literary auctioneers being thus represented, the sale at Messrs. Hodgson's being perhaps the most noticeable. This included some exceptionally interesting books, excellently catalogued, including a very rare old play by William Fullonius, known as *The Comedy of Acolastus*, printed by Berthelet in 1540, 4to. This realised £49 (orig. cf.). Other copies have been sold, though not at all recently. That belonging to David Garrick brought £14; and then we have the Hayley copy, £22 1s.; that belonging to Jolley, £19 19s.; and the Corser copy, £26. The *Editio Princeps* of Homer, 2 vols., folio, 1488, sold for £250 at this same sale; the *Decretales* of Gregorius IX., printed at Mayence in 1473, folio, £25 10s. (pigskin); a fine series of Gould's *Ornithological Works*, 32 vols., folio, £230 (mor. ex. and hf. mor); and a very interesting copy of *King Glumpus*, 1837, £148 (orig. yellow wrapper). There never was any doubt that the illustrations are Thackeray's, but who contributed the text has always been a vexed question. On February 23rd, 1907, a letter appeared in the *Athenæum*, ascribing the authorship to John Barrow, and this may now be taken as authentic, for an inscription written on the fly-leaf of this copy read as follows: "Written by — Barrow, son of Mr. B., Secretary of the Admiralty, and acted by George Elliot, the Barrows and other young people, when all living together at the Admiralty." There is very little doubt that Barrow was also the author of "The Exquisites," another very scarce piece formerly attributed to Thackeray.

Among many other books, printed or in manuscript, sold during the month, and particularly on the occasions mentioned above, the following are worthy of special notice: A manuscript by Burns, entitled "An Apostrophe to Sylvander," 34 lines, was sold for £25 10s., while another document, equally if not more interesting, sold for £50. This was the original assignment from Keats to the publishers, Taylor & Hessey, of the copyright in his Poems and "Lamia" for the sum of £100. Berlinghieri's *Geographia*, the rare first edition printed at Florence in 1481, went for £32 (hf. roan, imperfect); a set of the *Flora Danica*, in 54 vols., folio, 1761-1883, £68 (hf. cf.); Schütz & Ziegler's *Collection de Vues de la Ville de Vienne*, 1785, folio, with 66 coloured plates, £160; Janscha's *Vues du Rhin*, 1798, folio, with 50 coloured plates, £84 (hf. bd.); a folio of 47 coloured plates of *Costumes of the Austrian Army*, Vienna, 1803, £81 (hf. russ.); the Seigneur de Beaulieu's *Les Glorieuses Conquestes de Louis le Grand*, 2 vols. in 4, folio, 1680, £48 (old mor., with arms of Madame de Pompadour); and Cauvet's *Recueil d'Ornemens à l'usage des jeunes artistes*, 1777, folio, £66.

Miscellaneous Sales

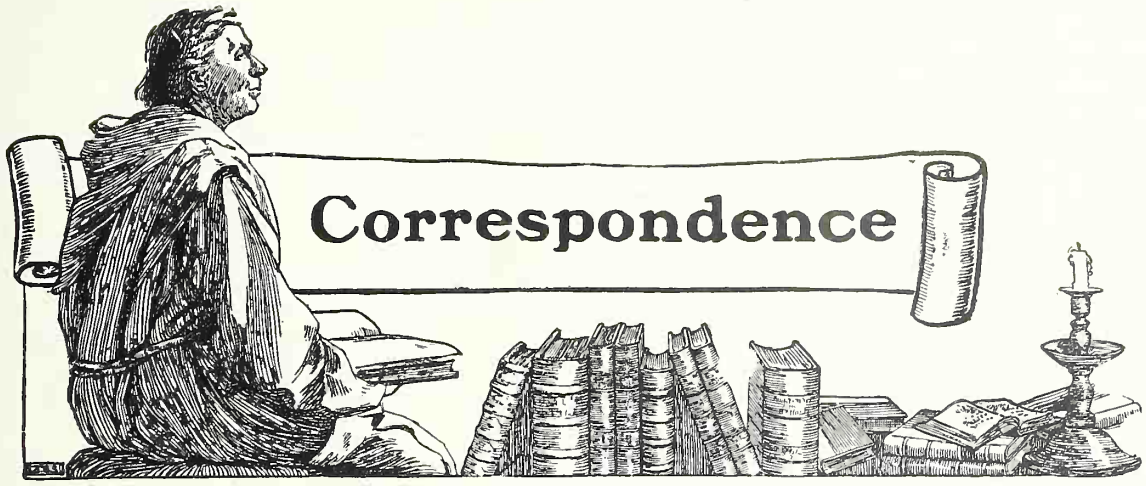
THE art sale season proper opened on November 20th with a sale of Oriental porcelain and decorative furniture at Christie's, though a number of sales of minor interest had been held at other West-End rooms during the month. As a whole, however, the month's sales were exceptionally dull, and few items at any of the rooms call for mention.

At Christie's initial sale only one lot attained the dignity of three figures, this being a Chinese service enamelled with arms and crest, which made 130 gns.; while at their sale on the 24th the chief lots were a watch in Louis XIII. enamel case, £126; and a Limoges enamel plaque painted with the Incredulity of St. Thomas, £115 10s.

Old silver occupied the King Street rooms on the 26th, but a Queen Anne caster by Colin McKenzie, Edinburgh, which at £8 10s. an ounce made £51, is the only lot which calls for mention.

At Christie's first sale of engravings a fine first state of *Lady Caroline Montagu as "Winter,"* by J. R. Smith, made the notable sum of £141 15s.; and fair average prices were obtained for a number of Morland prints.

Of the coin and medal sales held during the month, that of Messrs. Glendining & Co. on the 19th and 20th was the most notable, a number of excellent prices being obtained. The chief lot proved to be a Victoria Cross, which, together with a silver flask, realised £50.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Books. — **Thompson's Works, 4 vols.** — A468 (Derby).—You do not give the date of your copy, but your description does not lead us to suppose that you possess one of the valuable editions.

Dobson's "Life of Petrarch," 1799.—A494 (Horndean).—The value of this work does not exceed about 10s., while *The Italian Mercury* (1789) is worth less than half. Your volumes of Byron and Watts are practically of no value.

Wright's Illustrated Bible, etc.—A529 (King's Lynn).—Your illustrated Bible has no market value. Volumes of the *Illustrated London News* do not fetch more than about 1s. 6d. each, and your two small volumes of *The Ladies' Cabinet of Fashion and Romance* are worth about 10s.

Works of Henry Fielding, 1762.—A541 (Cheltenham).—This book is worth about £2 2s., and *Leigh's New Picture of London*, and *Rowlandson's Characteristic Sketches*, 1819, about £1 1s. if the plates are coloured.

"Gil Blas," 4 vols., 1822.—A573 (S. Woodford).—This small edition is not worth more than about 10s. or 15s. Your Apochrypha Bible is probably of small value, though we do not quite understand the reference to John Gower.

Coins.—**Edward I. Pattern Groat.**—A534 (Watford).—There are many forgeries of this coin in existence. A fine genuine specimen is worth about £3 10s. to £4.

Engravings.—**A Steeple Chase, by H. Alken.**—A472 (Richmond).—If your colour prints are old impressions of good quality, the set is worth about £10.

William IV., by David Lucas, after Bowyer.—A475 (Congleton).—This print is worth about £1. The private plate of *Pascoe Grenfell, Esqre.*, by Samuel Cousins, after Sir M. A. Shee, commands about 30s. Your four Morland plates are not worth more than about 5s. each. We cannot value your water-colours without inspection.

Prince Charles of Brunswick and Lünenburg, after J. G. Quisenis, and Princess Augusta of Brunswick and Lunenburg, after J. Reynolds, engraved by J. McArdell.—A482 (Stockholm).—As your copies of these engravings are cut, the utmost value is about £2. *L'Amour Fixé* is only worth about 10s. 6d.

Samuel," by Cousins, after Sant.—A488 (Chard).—This engraving is worth about £1; but the others in your list are of quite trifling value.

Views of London, by R. Benning.—A537 (Arbroath).—From the short description you give, we should think your prints are only worth a few shillings, but we can only speak definitely by inspection.

"Guess My Name," after D. Wilkie. — A535 (Coventry).—This engraving belongs to a class for which there is only the smallest demand, and 5s. would be a good price to obtain for it.

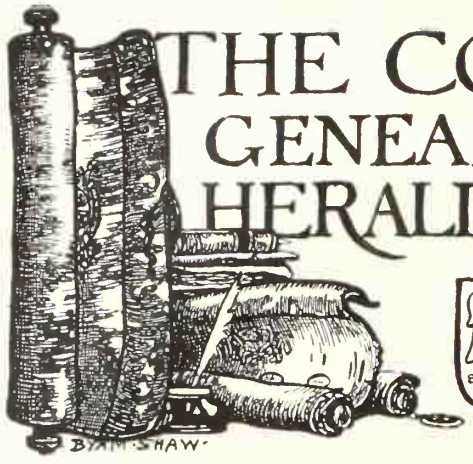
Roman Views, after Caracci.—A532 (Sydney).—The engravings you mention, despite their interest, are of extremely little value.

Objets d'Art.—**Elizabethan Riding Boots.**—A554 (Birmingham).—Your question is too vague for a satisfactory answer. The value of the boots depends upon the quality of the boots and the social standing of their owner. Presuming them to be very fine examples of 16th century work, they may be worth from £8 to £10; but this is merely an approximate opinion, subject to inspection of the articles.

Pottery and Porcelain.—**Salopian.**—A523 (Dover).—Your cream jug, so far as we can judge without seeing it, is probably Salopian, and its value would be about 25s. to 30s. As we have sent you back your sketch, we cannot give you an opinion on your earthenware plate.

Mason Plates.—A506 (Thirsk).—From the description in your letter, we should judge your plates to have been made by Mason, of Lane Delph, Staffordshire, early last century. They are only worth 3s. or 4s. each, however.

Nantgarw Dessert Service.—A185 (Bath).—The meaning of the various letters of the alphabet on these pieces of Nantgarw is not known for certainty. If all the pieces are painted by the same hand, the initials cannot refer to the painter. If, on the other hand, there is a difference of treatment or skill apparent on examining the pieces (which would not be visible in a photograph), it might be assumed that they represent painters' marks. It is possible, too, that if they have been scratched on the unbaked clay, they may refer to successive batches of plates prepared for firing. The letters "C. W." are usually considered to stand for "China Works," but a theory is held by some collectors that they are really "G. W.," standing for George Walker, Billingsley's son-in-law, who assisted in establishing the Nantgarw factory. Assuming that the service shown in your photograph is quite genuine (that is, really decorated at Nantgarw), it might realise from £150 to £200. We should advise you, however, to confirm this by sending up a few specimens for our expert's inspection.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of **"The Connoisseur"** who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

BURLINGAME
PUBLIC
LIBRARY

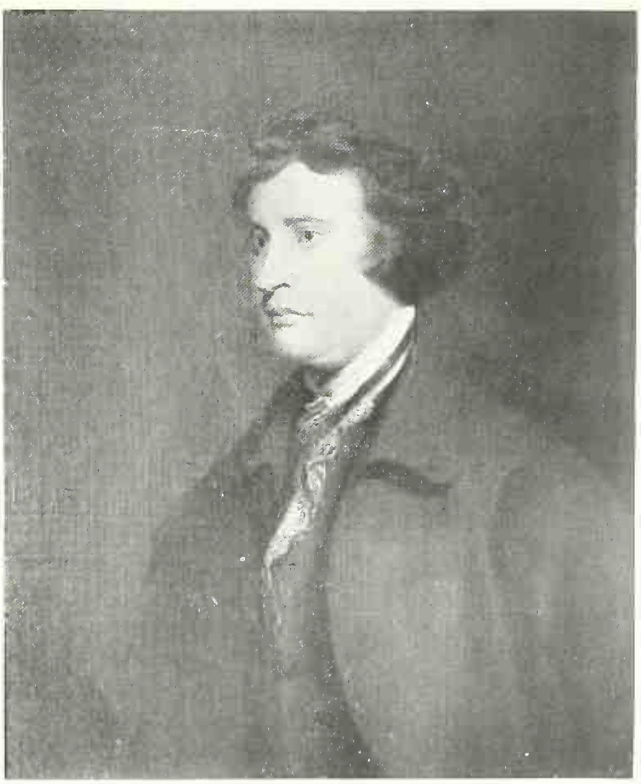
CAMP SCENE

By Antoine Watteau
From the Kann Collection
In the possession of Messrs. Duveen Bros.

Part I. By Leonard Willoughby

"It so falls out
That what we have we
prize not to the worth
Whiles we enjoy it; but
being lack'd and lost,
Why then we rack the
value; then we find
The virtue that possession would not show
us
Whiles it was ours."

IF only these essentially true words of Shakespeare were taken properly to heart by those who own, or at least, for the time being, are the custodians of objects of value, how good a thing it would be. But, alas! I fear one is forced to the conclusion that too often, in the case of cities and towns, there is still considerable apathy felt by those in office for treasures and records of now almost priceless value.

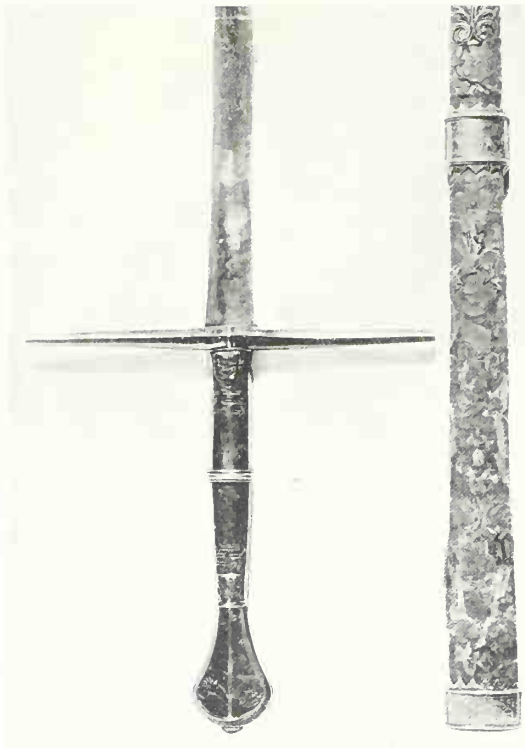


EDMUND BURKE BY SIR JOSHUA REYNOLDS

I suppose, in the majority of cases, this want of appreciation for treasures handed down is due only to want of sufficient knowledge of the meaning and value attaching to these historic objects. Nevertheless the fact remains, in nine cases out of ten, that with the exception of perhaps one or two local enthusiasts, who really do love and value the treasures and heirlooms kept within the portals of their towns, the rest of the citizens are not very much interested in either

their possession or histories. To these, then, I commend Shakespeare's words, for we know full well that it too often happens that we, in many things in life, do fail to appreciate what we have got, till we suddenly wake up to find that we have lost them. So far as Bristol is concerned, I cannot but feel that there is happily not this lack of appreciation by the citizens for the many beautiful and valuable objects belonging to this ancient place. It would indeed be almost beyond comprehension, rather would it be a disgrace, were it otherwise, for the citizens must be aware of the fact that they are the fortunate possessors of great treasure. Few, if any, cities or towns can compare with Bristol in this respect, and this being so, justifiable pride in the knowledge is only what should be expected. But how many of the inhabitants of Bristol know their city's more than interesting history by heart, or are aware of what they own as heirlooms? And this question applies also to all other towns. How many local inhabitants are there who know their local history, the stirring story of the very ground on which they and their forebears were born and bred and lived? Few, I trow. It is due, I suppose, to those mundane matters, the stern necessities of daily life and existence, or the many inexorable calls on our time for things other than our own immediate business, which fill our minds to the exclusion of such matters as what occurred before we ourselves came upon the scene. Perhaps, then, in writing these short articles in THE CONNOISSEUR on the histories of towns, and giving illustrations and explanations of the treasures collected and handed down, it may be possible to stir up a little interest locally in the minds of those who, up to now, have been apathetic on the subject. Let us hope so, as only good can thus come of it, and in more ways than one.

THE MOURNING SWORD, 1373



THE PEARL SWORD, 1431

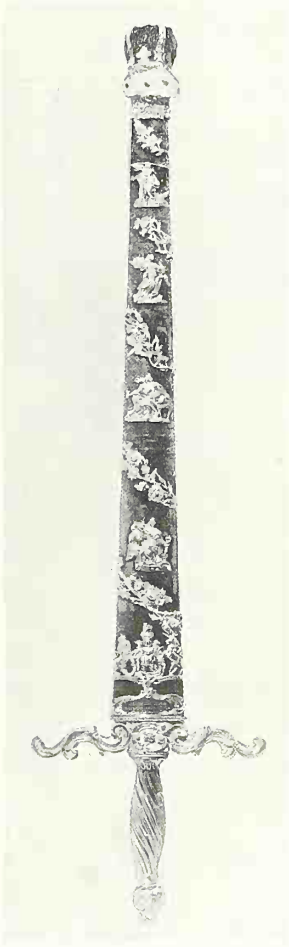
In these socialistic days there is a tendency to have but little veneration for the past. Men are apt to forget how Britain has slowly been built up little by little and by the stern energy alone of our forefathers, who gave their time, their brains, their strength, their money, aye, and often their blood, in their effort to make our country the great nation she now undoubtedly is. Let us then at least revere their memory, and let us cherish and keep with loving care the concrete links with men and days now gone.

"The deeds of long descended ancestors
Are but by grace of imputation ours,
Theirs in effect."

One wonders how many there are, who to-day are entitled to the honourable title of mayor or alderman,

that know the origin and real meaning of these titles —and yet perhaps no two titles are more in common and everyday use. The title of mayor is derived from the ancient word "maier," which means "able" or "potent." This title was first conferred by Richard I. in 1189, when he changed the bailiffs into mayors. In 1381 the City of London's mayor was granted the prefix of "Lord" in consequence of Walworth, Mayor of London, having by a blow of his dagger felled the celebrated Wat Tyler to the ground while in conference with Richard II. in Smithfield. As regards the title of alderman, this is derived from the Saxon "ælder-man," formerly the second in rank of nobility among our Saxon ancestors, equal to the "earl" of Dano-Saxon. There were also several magistrates who bore the title of aldermen; and the Aldermanus totius Angliæ seems to have been the same officer who was afterwards styled Capitalis Justiciarius Anglice, or Chief Justice of England. It will thus be seen that from very early days the titles of mayor and aldermen were important and highly honourable ones, and those who bore them were men of sterling worth, character and position.

THE LENT SWORD, 1583



THE GREAT SWORD, 1752

The services of mayors and aldermen, not only to their towns, but to the country generally, have been of inestimable value, so much so, indeed, that their full worth can never really be overstated. Bristol to-day has much to thank its portreeves, provosts, bailiffs, mayors, and aldermen for services rendered during the long time which has elapsed since the first portreeve or provost was elected, which official was certainly in evidence at the time of the Domesday Survey. Through storm and strife, in peace or war, these honourable men have consistently and faithfully served their city, with the result that Bristol to-day, with its population of 360,000 souls, with its great wealth and importance, is one of the first cities in the kingdom—certainly one of the most enlightened and loyal. Of the history connected with Bristol I can but briefly summarise some of the chief interesting events, for space forbids me to do more than this. If, however, a suggestion I recently made in an article in THE CONNOISSEUR on the "City of Hereford" were to be carried out generally throughout the schools of England, *i.e.*, teaching the rising generation the story of their immediate homes—in other words, local history—and this in an interesting, understandable way, it would not be necessary for any writer to attempt to set forth a town's history, or to impress upon the inhabitants the true value of their possessions. I fancy a real love and appreciation for their native town, and for its relics and treasures, would early be fostered in the minds of councillors to be. This once inculcated in their minds, they could scarcely fail to extend their interest as well as veneration to those objects handed down from generation to generation, which one day it will be their duty to preserve and to hand on unimpaired to those who in their turn will follow when life's brief course is run.

> "Time halts not in his noiseless march,
> Nor turns, nor winds, as doth the liquid flood;
> Life slips from underneath us like that arch
> Of airy workmanship whereon we stood,
> Earth stretched below, heaven our neighbourhood."

It has been recorded that "there is no city in the kingdom that can vie with Bristol in the great natural beauty of its surroundings, and its great historic interest." According to that great authority,

CITY TREASURER'S MACE

FOUR SILVER MACES CARRIED BEFORE THE LORD MAYOR

THE SILVER OAR

Geoffrey of Monmouth, Bristol was founded by King Dyfneral, or his sons Brya and Berlin, the former of whom sacked Rome in 391 B.C. There is no doubt whatever that some tribe of prehistoric date established themselves on the Avon, and on that part where the high cliffs overhang at Clifton.

Of this camp, or town, the remains are known to archæologists, though any attempt to locate a Roman city on Bristol's site has been futile. It would seem, however, that the first authentic proof of any sort of community being established at Bristol is the existence of two silver coins of Ethelred the Unready (976-1016), which were coined by Elfwerd at "Bric" —a contraction of the word Bristol. In an excellent guide book issued by Arrowsmith & Co., entitled *How to See Bristol*, we are told that "near the confluence of the rivers Avon and Froom was a small peninsula, nearly oval in form, surrounded on three sides by the natural defence of the tidal streams, and requiring protection from outward enemies only by a rampart thrown across the narrow neck of the eastern quarter. It is certain, however, that the inhabitants some time before the Norman Conquest had not only defended themselves by this indispensable bulwark, but had constructed a wall surrounding the whole area of the little town, covering a space of about nineteen acres. The town itself, which is estimated to have contained about five hundred houses, was divided into quarters — the ancient wards—by the four main streets that still intersect it—Broad Street and High Street running from north to south, crossed by Corn Street and Wine (really Winch pillory) Street from east to west.

"There is reason to believe that each ward possessed a church at the time of Edward the Confessor, when it is known that the burghers were presided over by the king's reeve or provost. Contemporary with this development another little community had been growing up on the southern or Somerset side of the Avon, just as Southwark arose near London.

The urgency of easy communication between the two towns must have been early felt, and as the name of Bristol was in its earliest form Bricgstow, it does not seem rash to conjecture . . . that the place derived its name from a wooden bridge constructed at least as early as the tenth century. The southern town formed part of the royal manor of Bedminster . . . but the portion adjoining Bristol, standing on an outcrop of new red sandstone, early acquired the name of Redcliffe, and rose to considerable importance before it was finally absorbed by its northern neighbour. At the time of the Great Survey recorded in *Domesday Book*, Bristol remained a part of the king's manor of Barton, and the town seems to have been rated higher than any town save London, York, and Winchester."

As already mentioned, Bristol at the time of the *Domesday Book* was governed by a provost or portreeve, and it remained a prescriptive borough until the reign of Henry III., who in 1217 granted to it its first Charter of definite municipal privileges, and appointed that its government should consist of a mayor and two provosts, or bailiffs, and burgesses. By Charter of Edward III. (1373) the town was constituted a county of itself, the mayor being created the king's escheator, and leave was granted to appoint a sheriff. This Charter was confirmed by successive sovereigns, the governing Charter down to the time of the passing of the Municipal Corporations Act, 1835, being that of the eighth year of Queen Anne, 1710, by which the Corporation was made to consist of a mayor, alderman, and burgesses, with recorder, high steward, two sheriffs, town clerk, chamberlain, two coroners, a sword-bearer, water bailiff, four sergeants-at-mace to the mayor, four sergeants-at-mace to the sheriff, four sergeants, yeomen, and others.

LORD MAYOR'S CHAIN AND BADGE

The insignia connected with the foregoing consist of four swords, a cap of maintenance, nine maces, a lord mayor's chain and badge, a silver oar, a deputy water bailiff's chain and badge, four city trumpets, four waits' chains and badges, and staffs of office of City Exchange keeper and bellman. The Corporation also possesses a large collection of most valuable paintings and a large array of plate.

In next month's issue some of the most interesting historical events connected with this city will be touched upon, and full illustrations given of the large and magnificent collection of plate. As regards the insignia, the swords in point of age come first. The oldest of these is the "Mourning Sword," which has a two-edged blade 38¾ in. long, with a gilt pommel and quillons, the handle being wrapped with gilt wire. The quillons are turned down at the points, and are chased. The hilt is oval-shaped, 3¼ in. long by 2¼ in. wide, and has on either side a sunk panel surrounded by raised cables, one of these bearing the device of the city, the other, two shields side by side, bearing the Cross of St. George, and France ancient and England quarterly. The sheath is covered in black velvet, ornamented with silver-gilt bands, the uppermost having on one side in relief the figure of Queen Elizabeth seated on a throne of state beneath a canopy; on the other side are the royal arms. The second band has on one side a skull and crossbones between the words "Momento Mori," and on the other side "IOHN KNIGHT ESQR MAIOR ANNO DOM 1670." Attached to each side is a small mordant with a human head in relief. This sword was given to the city on the granting of Edward the Third's Charter, 1373. The "Pearl Sword," so named because the sheath is supposed to have been originally richly embroidered with pearls—now no longer visible—is 36 in. long. Portions of silver embroidery on the crimson velvet which covers the sheath still remain. The hilt is 12 in. long, with flattened pearl-shaped pommel, and a straight, plain six-sided guard 12½ in. long. At each end of the grip on one side is a shield of arms, that next the guard being France modern, England quarterly, impaling the cross and martlets ascribed to Edward the Confessor. The other has the city arms. Below the former shield and continued above the latter is inscribed—

Jon Wellis of London groc & meyr to bristow gave this swerd feir.

Across the pommel on each side is a scroll inscribed **mercy . and . grace.** This sword was given to the city by Sir John Wells, grocer, and Mayor of London, 1431. The "Lent Sword," so called from its being borne before the judges at the Lent Assizes, is 39¾ in. long, with a hilt and pommel 8½ in. long. The pommel is oval, and has on either side shields of arms of France and England and St. George. The date is 1583. The sheath is covered in black velvet, with rich bands and other ornaments of silver-gilt. The chape terminates in a royal crown.

The fourth sword is 3 ft. 5 in. long, and 4 in. wide at the handle. The hilt and quillons are silver-gilt, and measure 15 in. and 17 in. respectively. The sheath is covered in red velvet with silver-gilt mounts, consisting of sprays of flowers alternating with the royal arms and the city's, and figures of Religion, Peace, Faith, and Commerce. The date of the London hall-mark is 1752, and P. W. with a star above for P. Warritzer, the maker. This sword cost £188 16s. 3d., the silver upon it alone weighing 201 ozs. 13 dwts. The eight city maces are of silver, and all are 31 in. long. Round the heads are the city arms, and "Jno Beckes Esq Mayor 1722." On four maces are inscribed "Mayor's Sergeants," on two "Senior Sheriff," and on two "Junior Sheriff." These were purchased in 1722. The ninth mace is the City Treasurer's Mace, of copper-gilt, 17¾ in. long. On the head are engraved the city arms and the treasurer's purse. This is seventeenth century work. The silver oar is 10 in. long; on one side are the royal arms, crest and supporters, and on the other the city arms, crest and supporters. Hall-mark, London, 1745. This was purchased by the Corporation in 1745 as a badge of office of the water bailiff.

The Lord Mayor's chain, which is of singularly graceful design, consists of a number of lozenge-shaped links decorated with stars and coupled by smaller links. The badge is lozenge-shaped, and bears the arms, crest, and supporters of the city. The whole is of gold, and was purchased in 1828 to replace an older chain. The chain and badge weigh 26 oz. 4 dwt., and cost £286 16s. 6d. The deputy water bailiff's chain, of simple links with large oval silver badge 5 in. by 4½ in., bears the city device in relief, with an anchor below. On the back is inscribed, "William Martin Mayor 1758." The waits' silver chains are similar, and consist of a chain of twenty-seven circular links coupled by small chains, and bearing alternately a rose and pomegranate dimidiated, and the initials C. B. joined by a knot. The badge is circular, 3¼ in. in diameter, and bears the city arms. These were purchased in 1683, and of the four belonging to the city, two are worn by the city trumpeters.

Among the pictures which hang within the walls of the Council house is a portrait of the Earl of

GEORGE I.

GEORGE III. BY E. BIRD, R.A.

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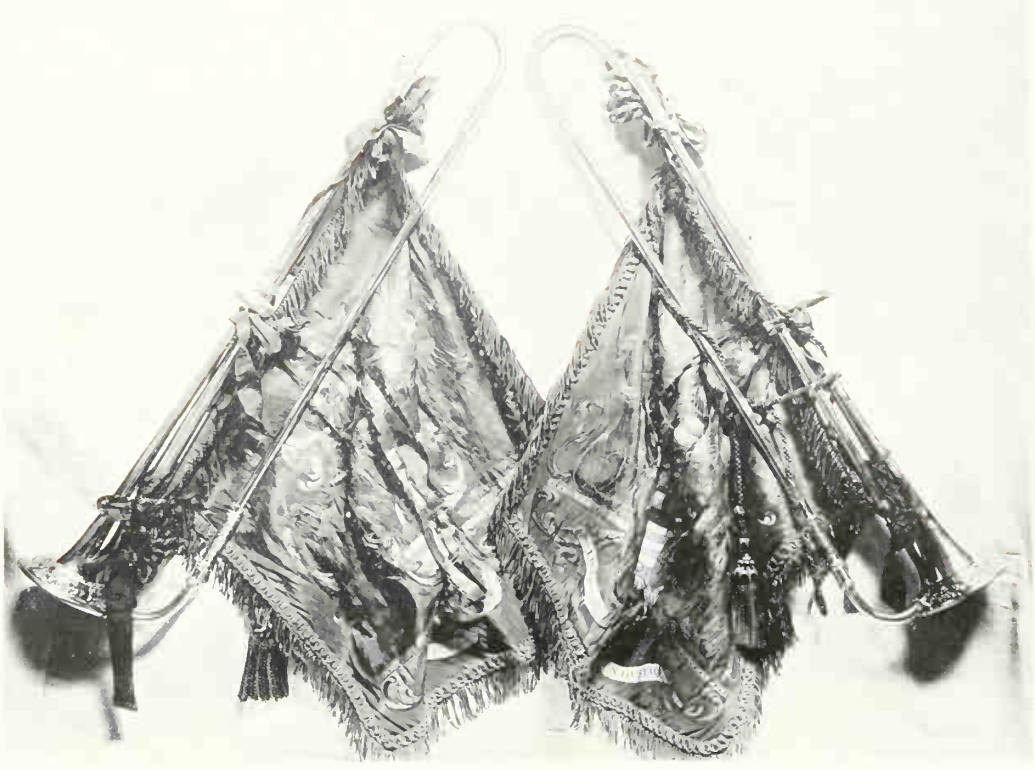

THE CITY SILVER TRUMPETS

WAITS' BADGE

WATER BAILIFF'S BADGE

WAITS' BADGE

Pembroke by Van Dyck ; Edmund Burke, M.P., by Reynolds ; the Duke of Portland, by Lawrence ; Lord Clare, by Gainsborough ; Queen Anne, by Kneller ; James II., by Kneller ; George I., George II., and George III., by Bird, R.A. ; Edward Colston, by Richardson ; Charles I., by Jansen ; William III., by Chevalier K. D. Moor, and many most interesting portraits of mayors and mayoresses. These works are well hung, and in excellent preservation ; and it is probable that no city can boast of a finer collection. Their value is very great, the portrait of the Earl of Pembroke, by Van Dyck, being most highly prized by the Corporation. A story is told of this work—which is life-size—that Lord Pembroke's family were so anxious to obtain it from the Corporation that they offered to cover the canvas with guineas if they might become the possessors. To this Bristol's Chamberlain made reply, "Put them edgeways, and then we will *begin* to think about it."

The portrait of James II., by Kneller, was only discovered by chance. One of the pictures, a portrait of Charles II., being dirty, it was sent to be cleaned. The process disclosed another face underneath. Obtaining leave carefully to remove the surface daub, the artist discovered this valuable painting of James II. This painting over of the original picture with Charles II.'s portrait is accounted for by James's extreme unpopularity in Bristol and elsewhere at the time of the Revolution. The dignity of "Lord" Mayor was conferred on the city in 1899, the first recipient being Sir Herbert Ashman. It was in this year that Queen Victoria visited this loyal city, and conferred the honour of knighthood on its first Lord Mayor.

No city or town in the kingdom is better able to make brave show to its royal guests than Bristol, and it must be gratifying to its citizens to remember Queen Victoria's expression of opinion of her visit as being the most popular greeting she had received during the whole of her long reign.

JAMES II. BY SIR G. KNELLER

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The Style of Robert Manwaring Part I. By R. S. Clouston

THERE must be very few men who can conscientiously say that, in turning over the pages of Robert Manwaring's book for the first time, they have been struck with any artistic excellence in the designs. If there are any such I am certainly not of the number, for my first impressions were anything but flattering to his memory. I utterly failed to understand how men like Lock, Copeland, and even Johnson could have tacitly admitted his superiority in the matter of chair design: though the fact that they did so in their combined publication was beyond dispute. Most of the designs appeared to me the outcome of sheer incompetence, and several of them the result of an eccentricity that verged on madness. I confess this openly and without shame, for I was in the best of company.

The great difficulty in the study of Manwaring is to dissever his ideas from his vile draughtsmanship and his complete ignorance of perspective. From existing chairs which are almost certainly by his hand it is abundantly evident that he was both an artist and a finished workman; but his art was limited to his daily requirements. In any of the chairs which can with confidence be ascribed to him, we find none of the faults which ruin the artistic appearance of all his drawings. He must have been able to make, with the help of ruler and compasses, a working plan which he or his men could carry out in wood; but the plates argue no such capability. The two sides are never alike, and the proportions are manifestly wrong.

His perspective is childish. He draws three sides of a square; in fact, in one case he goes a shade farther. He shows, for instance, the front of a chair leg, the inner side of it, and the outer side of the seat—reminding one of the views of the savage chief

HALL CHAIR PLATE II. FIG. 1

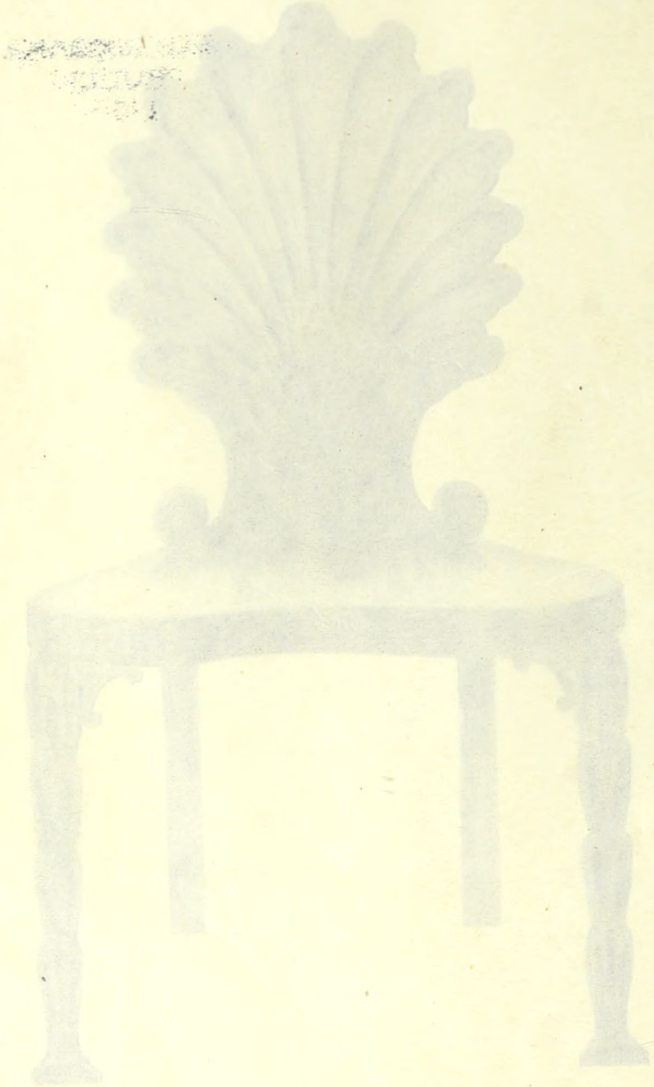
MRS. WEST AND CHILD

By Benjamin West, P.R.A.
From a Painting in the possession of
Castle Smith, Esq.

Furniture

The Style of Robert Manwaring

Part I. By R. S. Clouston



HALL CHAIR PLATE II. FIG. 1

who executed an artist because he had treasonably represented royalty with only one side to its face.

What is practically Manwaring's only effort at perspective is so overdone as to be more ridiculous by the attempt. Possibly by studying Chippendale's plates he knew that the back legs should be represented as shorter than the front, and though he sometimes chances to hit upon an approximation to the amount required by his very "sudden" perspective, they never appear right, because of the greatly exaggerated outward curve he uses to show the bend of the back legs. They are not like chairs made solidly out of wood, but more than suggest the paper chairs cut out by a child, which spread out in all directions.

To such a man, of course, drawing the arm of a chair seen from the front was an impossible task, and he did not even endeavour to achieve it. He got over the difficulty in a way entirely his own. He affixed to the side of his chairs a sort of plan of the design of the arm intended. These plans could have been, and probably were, understood by the competent workmen of the period, for whom the book was primarily intended, even though, as generally happened in his Chinese and Gothic chairs, a part of the design meant to join the arm with the seat is represented by him as running into the upright. The effect is most curious. The arms look as if they had been made of tin and forcibly bent over till they were nearly flat with the seat.

It is possible—perhaps it is even likely—that Manwaring himself was not responsible for all these artistic crimes which have so damaged his reputation. Pranker, his engraver, was certainly the worst of any of the men who produced plates for the eighteenth century furniture books, and has more than once showed that he did not understand the designs given him to copy, by suggesting wood where it is evident that Manwaring intended a space, and *vice versâ*. It is, moreover, difficult to believe that Manwaring, to whom severe accuracy must have become a second nature, should invariably fail in making the two sides of a design correspond, even when troubled by the smallness of the scale; and it is at least possible that the plates were engraved not from perspective drawings, but from working plans. On the other hand, he seems to have been perfectly pleased with them, as he tells us that they are "beautifully and correctly engraved."

His "French" chairs in particular are flagrant impossibilities. Without some knowledge of what he was attempting, one could form no conception of the style intended. In their case, also, the convention of the time (used by all other designers of the period except Robert Adam), which represented a seat as a flat surface, makes the discrepancy between his plates and his models still more noticeable.

It is possible with a knowledge of actual specimens, and also of the furniture design of the period, to understand these plates. Few people, however, have the time for such mental gymnastics, and I make no apology for explaining to the best of my ability what those pieces of furniture were really like; the less so, as in, so to speak, translating the plates of Manwaring's *Real Friend* into a more easily comprehended language, I have, times and again, been surprised to find that some of the most unpromising are really good in design. There is a greatly higher average of excellence than my previous study of the book had led me to believe. In fact, to parody an American humorist, I have, after much study, arrived at the conclusion that Manwaring's designs are greatly better than they look.

Manwaring's views on furniture design were diametrically opposite to those held by Chippendale. Chippendale, so far, at least, as can be proved, took what already lay to his hand, and was content, in his own words, "to elevate and refine" it. He was swayed this way and that, often by men vastly his inferiors; and he ended his days as a whole-souled admirer of Robert Adam. It is impossible not to regret this, for no one could fight Adam with his own weapons: but it was part of the man's artistic identity. His originality lay not in searching out new possibilities, but by keeping himself in the forefront of the reigning fashion, and, for the most part, bettering what he took. Manwaring, on the other hand, while following to some extent the same lines, was continually inventing new *motifs*.

That Robert Adam influenced later eighteenth century English furniture must be evident to all; but it is just as plain, if only from the few examples left of what can be called actual copies of his style, that the English cabinetmakers, as a whole, followed different lines, which led to what we know as "Hepplewhite," and culminated in "Sheraton" furniture. George Hepplewhite, as has been proved by Miss Constance Simon, died before his book was published, and only a very few years afterwards the style changed with the severer lines adopted by Sheraton, which, be it remarked, are much more in consonance with Adam's teaching.

All the publications between Manwaring's *Real Friend* (1765) and Hepplewhite's *Guide* are based on Adam's style; but the books of the Gillow firm, which have been fortunately preserved, show, as well in the furniture of the period, a gradual and

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independent development. A very considerable part of the merit for the inception of the new movement must, I think, be allowed to Manwaring.

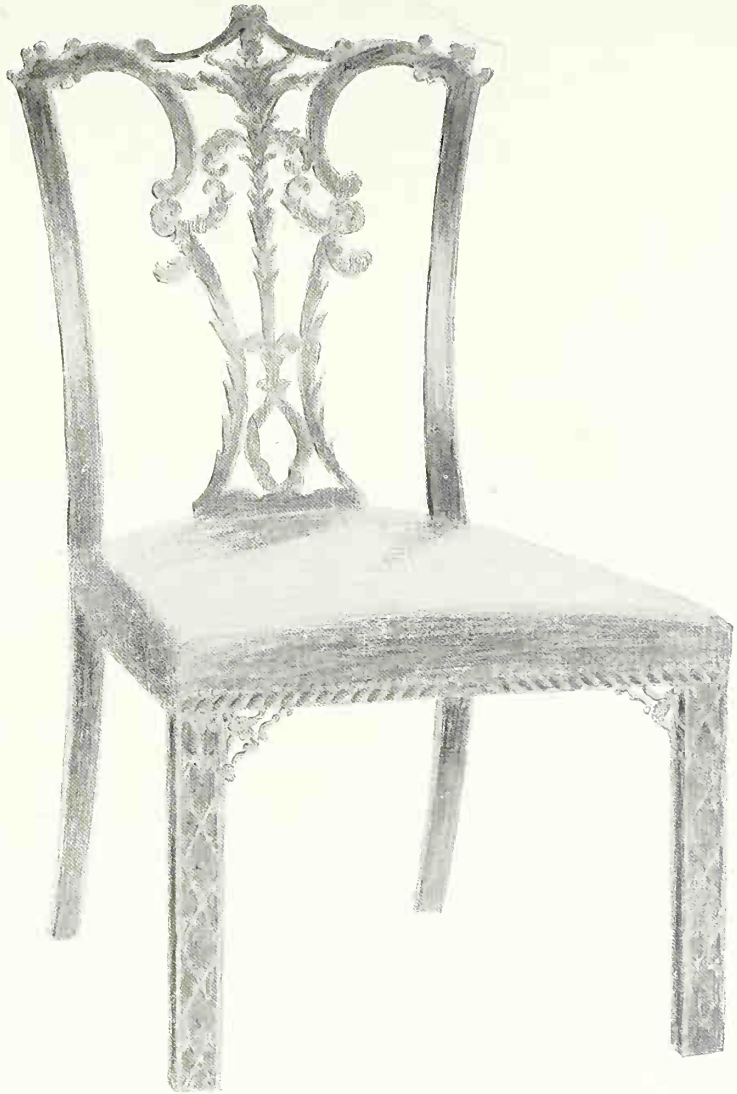
His book begins with six designs of hall chairs, for which he claims novelty, which, so far as our knowledge now goes, it is impossible to dispute. The designs are entirely different from anything we know of the time, and in them can be traced what would seem to be the first feeling of the Hepplewhite School. Space forbids me to reproduce more than one of these; but all are worthy of careful study by anyone interested in the history of English furniture design. The legs of this specimen are purely of the period in which it was made; but it is impossible to get away from the fact that the general contour and line of the shell back and its junction with the seat are practically those of the oval chair which was fashionable twenty years afterwards, while in the others can also be traced similar characteristics of a later period.

A typical chair by Manwaring is as different from

PLATE XXI. FIG. 2

FRENCH ELBOW CHAIR PLATE XXI. FIG. 2

PARLOUR CHAIR PLATE IV. FIG. 1



PARLOUR CHAIR PLATE V. FIG. 2

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Chippendale's ordinary designs as examples of the same school and the same influences can possibly be. If he copied anyone of his own time it was certainly not Chippendale, nor, indeed, any of the other men whose names are known to us by their publications, none of whom are at all comparable to Manwaring in the general excellence of their chair designs. I neither say nor think that Manwaring's chairs were more distinguished than Chippendale's, for Chippendale at his best has probably never been surpassed; but it would be unfair not to admit that they are vastly more distinctive. In considering the authenticity of a chair ascribed to Chippendale, the design for which does not occur in the *Director*, the arguments for or against would lie in the beauty of the workmanship and the excessively careful placing of spaces as well as lines. If there is any such thing as a trade mark, any simple and certain way of recognising the great master's work by style, trick, or mannerism, it has yet to be discovered. Without documentary proof it is solely by the perfection attained that such an ascription can be upheld.

There is no such difficulty in the study of Manwaring. He is full of idiosyncrasies, which he could no more help than Mr. Dick could avoid the mention of Charles I.'s head. A careful study of his acknowledged designs should, except in a very few instances, lead to almost certain results regarding his work at the time of his publications. It would seem from a claim he makes to "several years' experience" that Manwaring's books were probably brought out nearer the end than the beginning of his career, and this appears all the more likely in that we find actual chairs recognisably of his style with claw-and-ball feet. This form of foot, for all practical purposes, died out about 1745, or perhaps a little before. These earlier chairs, however, though it is impossible to ascribe them to anyone else, are not so strongly marked by his known peculiarities. On the other hand, I have never myself seen a chair, the probable date of which could be ten years later, that suggested his authorship. It is, of course, possible that he followed Lock and Chippendale in their copying of Robert Adam; but the strong personality of the man is distinctly against the supposition. I am therefore inclined to believe, despite the marked resemblance of much of the later work to some of his designs, that, though he was almost certainly the first to suggest some of the lines of development, his career closed soon after the publication of his *Real Friend*.

Manwaring's first book was *The Carpenter's Compleat Guide to the whole System of Gothic Railing*. In itself this publication is of very small importance, and, truth to speak, of but little merit. The only thing that makes it worth studying is that it gives an insight into a part of his style, such as we see in Plate vii., fig. 2, of the *Real Friend*. Chairs of a similar style to this, though not common, are by no means rare. They are invariably classed as "Chippendale," though they can only be so in the wider and generic use of the term. In this specimen there is an enclosed space in the upper part of the splat, which is filled in by a criss-cross pattern, with rosettes at the junctures of the angles. In none of the published designs of the period by other makers do we find a similar treatment; and, judging by the strong Manwaring characteristics in all the existing specimens, such chairs must either have been made by him or one of his copyists. It is the most easily recognised, and at the same time the least mistakeable, form of the Manwaring chair.

At this period Manwaring used only three styles of chair legs: that like the plate we are considering, which was based on the French, and was common to most other makers; the leaf treatment, as in the hall chair illustrated, which, though he carried it to greater lengths than other designers, was also used by them; and the square, either plain or decorated, as in Plate iv., fig. 1, and Plate v., fig. 2. Chippendale, whose last edition of the *Director* was published just three years prior to this, only uses square legs in his Chinese or Gothic chairs; never, as in these instances, on a "parlour chair." Plain square legs were used on ordinary chairs long before this time, but chiefly where price seems to have been a consideration. Manwaring, on the contrary, employs them in one of his more elaborate creations. He may or may not have been the first, and certainly he was not the only maker to do so, for they are found in a very large number of specimens of about this time; but he was certainly the first to publish the combination of a carefully carved back with a dead plain leg. From this square leg arose, by a natural process of evolution, the tapered square of the Hepplewhite and Sheraton periods.

Attention may also be directed to his treatment of the top rail, which usually falls instead of rising at the corners in the Cupid's bow shape of the pure Chippendale chair. Some of his top rails, indeed, are almost precisely on the lines of those later eighteenth century chairs which preserved the general feeling of the Chippendale splat. This form, as will be seen by the illustration of Plate iv., fig. 1, was not absolutely invariable. Some of the rest of his top rails also rise at the corners, but never in this pronounced manner. I take it to be a survival reminiscent of his own earlier work, in which, if I am right in attributing

PARLOUR CHAIR PLATE VI. FIG. 2

PARLOUR CHAIR PLATE VII. FIG. 2

certain specimens to him, this exaggerated Cupid's bow is a salient point.

Manwaring was excessively fond of the use of the bracket between the leg and front rail of his chairs. He could not, of course, mix them with the French leg, and he omits them where he uses a plain square. He also leaves them out in some of his hall and most of his "rustic" chairs, but, with these exceptions, they occur everywhere. The last eighteen designs in the *Real Friend* are of chair backs, several of which are of exceptional artistic quality. He allows the workman who copies them to affix such seat and legs as he chooses, but he designs a careful bracket for each. As one of these is a "ribbon back," it is evident that Manwaring's intention was to use a square decorated leg in conjunction with this well-known though already moribund pattern. I cannot remember that I ever saw a ribbon-back chair so treated; but, if such a thing exists, I think it may be unhesitatingly put down to Manwaring's credit.

Manwaring's chair backs as he—or his engraver—represented them, are impossibly squat and ungainly, whereas, in actual specimens of his work of this period, there is a distinct return to something more like the height usual in the last of the seventeenth and the beginning of the eighteenth century. For the most part, I have represented the backs as of the ordinary "Chippendale" dimensions, but in this instance I have followed the proportions in an existing chair of similar pattern, of which the authenticity cannot be doubted.

The next chair illustrated, which is from Plate v., fig. 2, of the *Real Friend*, appears to me to have been a very fine example of Manwaring's more florid style; for he was apt now and again, like his great contemporary, to allow his line of the chisel to damage both simplicity and dignity. In this, though there is perhaps a slight superabundance of detail, the result would have been quite satisfying, and if it has not the simple grace of the preceding specimen, it would be more prized by the collector.

The ornament along the lower part of the front rail should be noted, as it occurs in several of Manwaring's designs, though by no means usual at the time. It is probably another relic of his old usage.

The chair designers of the Chippendale period have been severely criticised by the purists because they considered wood as a substance which could be twisted into loops or tied into knots. From this fault, if it be a fault—of which I am still in doubt—Manwaring is the most free. There are not half a dozen of the designs in his *Real Friend* which can be criticised from this standard—his general principles in the treatment of wood being precisely those of Hepplewhite and Sheraton; that is to say, the mixture of arbitrary, and, so far as the suggestion of material is concerned, unmeaning lines with floral and other devices. Yet, when he sinned, he did so with a light heart, and with no fear of critics before his eyes. He outdoes Chippendale, and may even be held to have equalled Copeland, one of his collaborators in another publication. Plate vi., fig. 2, is his most marked example. This, with one or two others similar in treatment, are the only designs in the book, except, perhaps, the "back stools" (which have no particular merit), that it is possible to mistake for the work of anyone else. As they stand they are so absolutely like the work of Copeland that his name would be the first to suggest itself to the mind if the plates were loose instead of being bound in a book, and, as a matter of fact, I should by no means be surprised if they really emanated from him.

THE ART TREASURE AT BELVOIR CASTLE

Part II. By Lady Victoria Manners

ANOTHER notable matron painted by Cooper is *Rachel, Lady Russell.* Unfortunately the somewhat ungraceful coiffure detracts from the beauty of the face. This lady's second daughter, Katharine, became the wife of John, second Duke of Rutland; and in the Belvoir MSS. there are many very interesting letters from Lady Russell to her daughter.

William, Lord Russell, attributed by Dr. Williamson to that rare but extremely clever artist, Edmund Ashfield, is a fine miniature, and was probably an excellent likeness of that unfortunate statesman. Engraved on the back of the frame is the inscription, "William, Lord Russell, who was unjustly beheaded 1683."

CHARLES I. BY BOWER

Jean Petitot is well represented by portraits of Louis XIV., Charles, sixth Duke of Somerset, and his second wife Charlotte, and miniatures of Henrietta Maria, Gabrielle D'Estreès and La Duchesse de la Vallière, form a charming trio, all in enamel.

The eighteenth century, with its picturesque costumes, lace ruffles, and powdered hair, was an especially happy time for the miniaturist. Cosway, the Plimer brothers, and a host of other artists have left behind them precious souvenirs of the fairest and noblest of the land. Luckily, the collection at Belvoir is especially rich in miniatures of this date; and by good luck the portraits have always been most carefully guarded from sunlight and

damp, and remain therefore practically unfaded. From among many charming works by Cosway, his portrait of Charles, fourth Duke of Rutland, in a frame set round with pearls and diamonds, is one of the most noteworthy examples; but perhaps the portrait of the Duke's son, John Henry, fifth Duke, when a boy, is one of the most charming things Cosway has ever done, the expression of the face —half shy, half mirthful—is delightful, and the treatment of the long curly brown hair reveals his extraordinary technical skill. Other charming portraits by Cosway are those of *Mary Isabella, Duchess of Rutland*, and her sister, *Anne, Countess of Northampton*—the graceful arrangement of the latter's hair, and the beautifully "touched in dress," sets off the beauty of the sitter admirably. Very delightful also is a miniature of some *Unknown Pair* reposing. Here the master's work is seen at its best—the few lines express so much, while beauty is attained with the utmost economy of means.

OLD SÈVRES TURQUOISE BLUE EWER AND BASIN

Andrew Plimer has a charming miniature of the fourth *Duchess of Rutland* (*Mary Isabella*). This lady, who was painted by Sir J. Reynolds, was celebrated for her great beauty. She is here depicted with long curly hair, through which is twisted, "Romney-wise," a white scarf. The alluring loveliness of the face is well rendered, and Plimer's characteristic treatment of the hair and eyes is specially good.

Ozias Humphrey is represented by a fine portrait of *Anne, Lady Northampton*, Liotard by miniatures of *John, Marquis of Granby*, and that

ANNE, COUNTESS OF NORTHAMPTON

ELIZABETH, DUCHESS OF RUTLAND BY SHELLEY

DUTCH PROVERBS DAVID TENIERS

eccentric but attractive personality, *Lady Mary Wortley* (in this miniature she is attired in Oriental costume), and on the back of the frame is engraved the name "Laura Tarsi"; why is not quite clear.

Mrs. Mee has a charming little picture, graceful both in arrangement and drawing, of the *Ladies Catherine and Elizabeth Manners* (daughters of the fourth duke).

Among miniatures of a more modern date we find a whole series of family portraits by Mary Anne Knight, Anthony Stewart, etc., while the latest additions to the collection are portraits of the late *Duke of Rutland and his Daughters*, by Miss W. Hope Thomson.

In the library is preserved a very large and interesting collection of MSS., dating from the fourteenth century.

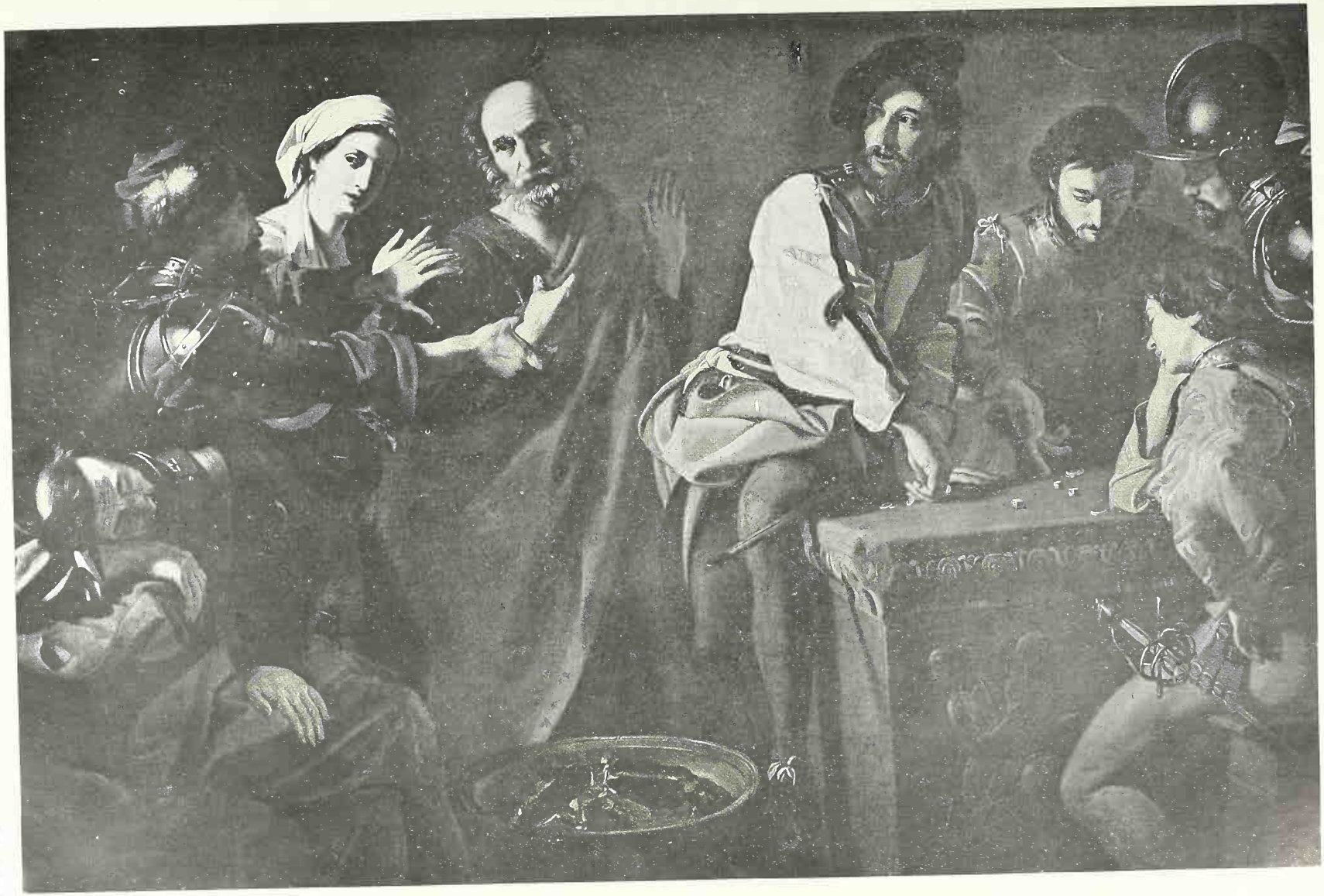
THE CRUCIFIXION VAN DYCK

The greater portion of these papers were discovered in lofts over the stables, and have since been arranged and published by the Historical Manuscripts Commission in four vols. It is quite impossible in the short space of this article to attempt to describe them; but I must just mention a recent discovery which has aroused world-wide interest. Among the account books for the year beginning August, 1612, and ending August, 1613, is an item referring to the payment of an impreso, or impressa, made by William Shakespeare and Richard Burbage, for Francis, Earl of Rutland. The entry runs thus—

1613.

Item, 31 *Martii*, to Mr. Shakspeare in gold about my Lorde's impreso, xliiijs; to Richard Burbage for paynting and making yt, in gold xliiijs—iiij *li* viij*s*.

MARY ISABELLA, DUCHESS OF RUTLAND, DRIVING NEAR DUBLIN



PETER DENYING CHRIST CARAVAGGIO

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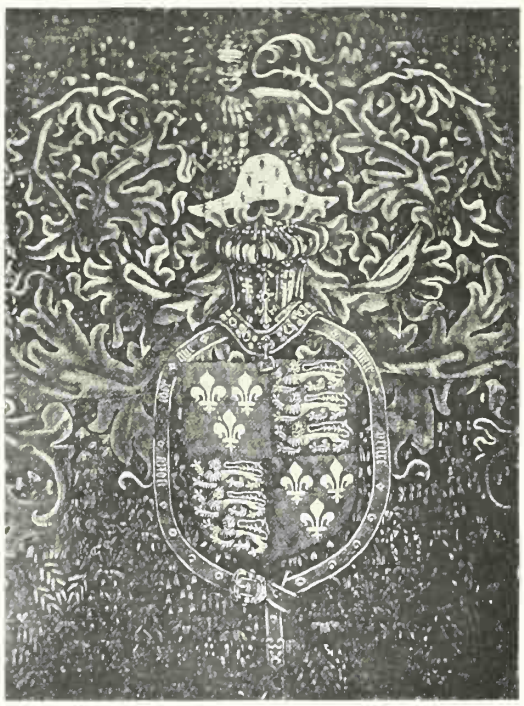
An "impreso" or "impressa" seems to have been an heraldic device or motto, but unfortunately we are not told of what device or emblem this particular one was composed. It was, however, evidently intended to be worn at a tournament held at Whitehall, as the item occurs among other payments relating to that event. Mr. Sidney Lee, who devoted an article in *The Times* to this discovery, remarks: "The recovered document discloses a capricious sign of homage on the part of a wealthy and cultured nobleman to Shakespeare, who, in his last leisured years, complacently turns his powers of invention to playful account in the rich lord's interest, and it adds one to the many links which are already known to have bound together Shakespeare and Burbage, the versatile actor-painter, alike in public and private life." Mr. Lee also points out that Burbage was held to be of inferior social rank to Shakespeare, as the prefix "Mr." is before his name alone, and that this statement "shows the actor for the first time in the guise of a professional artist." He also remarks, "It is worthy of notice at the same time that the respective services rendered to the Earl of Rutland by Shakespeare and his friend Burbage were reckoned at precisely the same pecuniary value. Each was remunerated with 44 shillings in gold." Payment was obviously made in the gold pieces called "angels," each of which was worth about 11s.

Burbage's name is again mentioned in the account books, for in the year 1616, when the Earl took part in another tilting match, he again entrusts his shield to him for armorial decoration, etc. But, alas! of Shakespeare's name we have no further record, and this fleeting glimpse of the great dramatist is all that is vouchsafed to us for the present; but let us hope that further research may bring to light new and valuable information on this deeply interesting subject.

The gardens at Belvoir, with their picturesque views and terraces, are well known. Near the house, in a charming woodland glade, is a small garden in which are some admirable statues by the sculptor Cibber surrounded by dark trees and brilliant flower beds. The effect of these statues of Diana, Flora, Winter, etc., is delightful, and forms many a pleasing subject both for horticulturist and artist.

The writer has not attempted to describe the many objects of antiquarian interest at Belvoir; she has only endeavoured to select those *objets d'art* which she thinks would interest the readers of THE CONNOISSEUR.



CENTRAL PORTION OF BRUSSELS TAPESTRY WITH THE ROYAL ARMS OF ENGLAND

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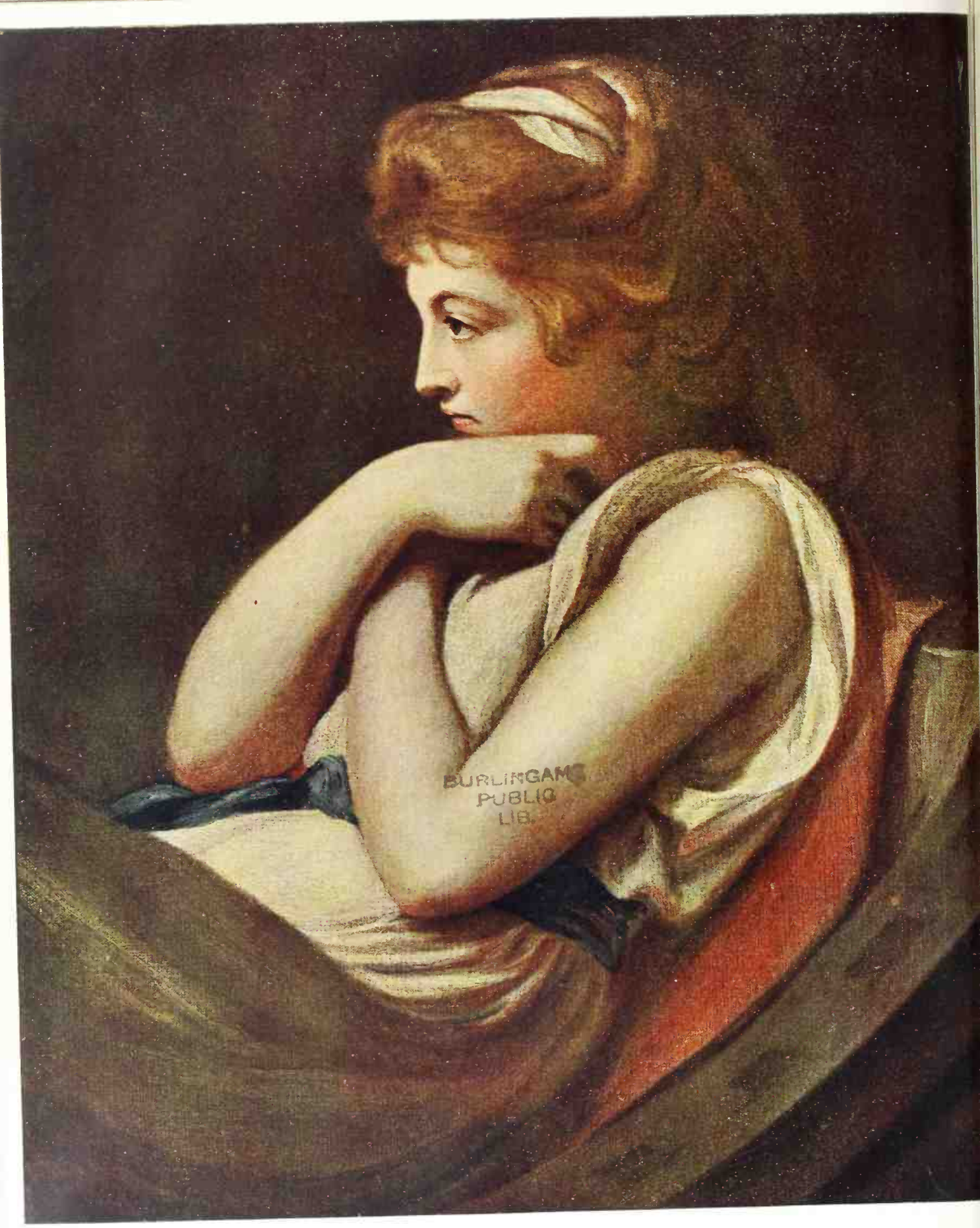
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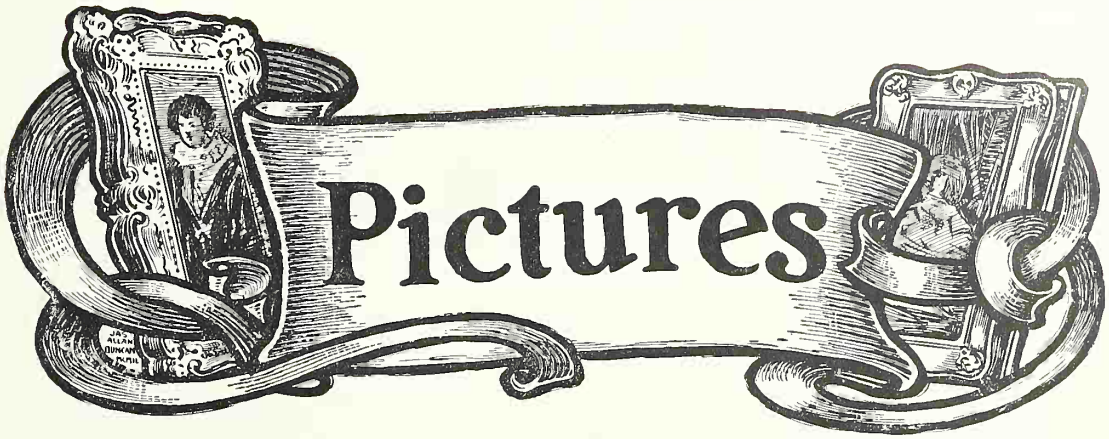
EMMA, LADY HAMILTON
By George Romney



The "Grafton" and "Sanders" Portraits of Shakespeare

By M. H. Spielmann, F.S.A.

A PICTURESQUE old-fashioned ivy-grown inn called "The Bridgewater Arms," situate in the village of Winston, a short distance from Barnard Castle, in the Teesdale district, has for many years held a picture which has made considerable stir in its time. This is the so-called "Grafton Shakespeare," prints of which, accompanied by fantastic explanatory paragraphs, flooded the press of England and America, and appeared as well in Germany, in the early months of 1907.

About ten years before that date the picture was sent for exhibition to the Shakespeare Memorial in Stratford-on-Avon by the late Mrs. Ludgate, whose address was supplied to the present writer by the kindness of Mr. Salt Brassington, the Keeper and Secretary of the Memorial. A letter of inquiry was answered by the Misses Agnes and C. Ludgate (Mrs. Ludgate having passed away), who with great courtesy and complete candour gave me the history of the picture. The facts are these :—

The portrait had been in their family for five or six generations at an old farmhouse belonging to the Dukes of Grafton in the village of Grafton, tenanted for more than two hundred years by their forefathers, who farmed under successive Dukes. At the death of Miss Ludgate's grandfather, about the year 1876, it came into the possession of her mother, and when she died it descended to herself and her sister. It had come into their immediate family through a rich old uncle of their mother's great-grandfather, who lived in or near Grafton, where he died ; and, Miss Ludgate added, her forefathers all had lived to a good old age.

The bare bones of this statement may be filled in thus :—The portrait, it is claimed, was at one time in the possession of a Duke of Grafton, and from him it passed by gift into the possession of one of the sturdy and honest yeomen in his service ; but why that nobleman should have presented such a treasure —assuming that it was really believed by him to represent Shakespeare—to the yeoman, however sturdy, honest, and Shakespeare-loving, has not so far been set forth. And so the picture through successive generations of collateral descendants came into the present possession. On their father's side the present owners are descended from a Southerner, at one time head-keeper on the Ashbridge Park estate, at Great Berkhamstead, belonging to Lord Brownlow ; their father was station-master at Castle Ashby, who had married Miss Smith, of Grafton Regis, Northamptonshire, the daughter of a farmer stock. On his retirement from the railway service, Mr. Ludgate settled at Winston-on-Tees, and when he died his widow took over the license of "The Bridgewater Arms," which duly devolved on the daughter.* When Mrs. Ludgate (*née* Smith) brought the picture into the family her husband regarded it with so much pride and veneration that he spoke of it as an heirloom, but, it may be explained, it is not strictly so regarded by his daughters.

It must not be assumed that the exhibition of the picture at Stratford was the first occasion on which the family had sought to bring it forward into public notice. As long ago as 1873 Mr. H. W. Thomson, of Thorpe Hall, Winston—a wine and spirit merchant—offered it, on behalf of Mr. Ludgate, to the attention of the National Portrait Gallery, explaining that it was "supposed to be Shakespeare," and that it was "owned by a gamekeeper"—alluding no doubt to the former proprietor. On that occasion, Miss Ludgate informs me, her father had the picture photographed ;

* The inn, we are told, owes its name to the fact that the Manor of Winston passed into the possession of Scrope Egerton, Duke of Bridgewater, on the execution of Henry Scrope for high treason against Henry the Fifth.

THE GRAFTON (OR "WINSTON") PORTRAIT OF SHAKESPEARE IN THE POSSESSION OF THE MISSES AGNES AND F. LUDGATE FROM A PHOTOGRAPH BY E. YEOMAN, BARNARD CASTLE

but as far as can be ascertained no publication was made of the print, nor does the negative appear to be now in existence. In 1885 the late Rev. John Erskine, of the neighbouring Wycliffe Rectory, Darlington, made a fresh offer to submit it to the National Portrait Gallery, repeating his proposal again eleven years later in 1896. He seems to have had complete faith in the picture as a genuine portrait of the poet, and strongly advised Mrs. Ludgate to advertise it as such. The next year, again writing from Winston, Mrs. Ludgate in her own name approached the Gallery, presumably with a view to its being acquired for the Nation. But the authorities did not respond to the proposal, and another ten years were to elapse before an accident thrust the picture before the attention of the world.

It was in October, 1906, that the present writer made enquiry of the Misses Ludgate concerning this portrait, and as already stated, duly received some description of the picture as well as its history; and in response to a further request, they were good enough to have a large photograph of it taken for him by Mr. E. Yeoman, of Barnard Castle. This photograph was forwarded without loss of time, with an expression of the desire that I should give my opinion upon it. To that I replied that, judging merely from the photograph—for a photograph is always an uncertain and sometimes a treacherous guide—the picture appeared to me to be an interesting one, and, as far as I could then tell, a genuine painting of the time to which it apparently belongs. But as to its claim to be a likeness of the poet, I could not say a word;

for, indeed, I had formed a very definite adverse opinion from a survey of the whole circumstances. It is difficult to conceive how any unprejudiced person could come to any other conclusion. Then four months later, in February, 1907, certain enterprising journalists in the North of England got wind of my inquiries, and securing a photograph, drew up an amazing paragraph which was sent the rounds, and appeared in many journals of the highest repute—a paragraph which must here be exposed, lest the future inquirer, happening on the misrepresentations it comprises, be puzzled by it, if not seriously misled. According to this fantastic story, it appeared that I had "discovered" the Winston picture ; that after examining and expressing a favourable opinion upon it, I had pronounced it an early portrait of Shakespeare ; and that to Messrs. Christie, Manson & Woods, the leading auctioneers, it had been submitted and by them declared to be worth from £3,000 to £4,000.

The owners of the picture at once wrote to me to disclaim any responsibility for this report, which they deprecated, and Messrs. Christie informed me that they knew nothing of the picture. It was, however, the fact that twelve months previously the picture had been sent to them in order that they might make a report as to its authenticity as a portrait of Shakespeare ; but it was returned without any expression of opinion whatever. The contradiction which at the time I made in the Press was of little avail, for there is nothing in the world more difficult than to demolish or catch up a lie which has a twenty-four hours' start, more particularly if the lie is of an engaging and interesting character. Thus it came about that after the Darlington district got hold of it, it was puffed on that same breeze to the four quarters of the Kingdom, and thence to two continents. This, it may be observed, is not the only or the least reputable picture which has been similarly carried into notoriety, and even into fame, through the invention of the sensation-monger. Errors crept even into the "interviews" with me in the London press intended to be explanatory of the whole story which had been based on a misreport of unfounded or misunderstood gossip ; all of which is evidence of two things : the constitutional inability of those unfamiliar with a subject to deal correctly with its details, and, by way of consolation, the passionate interest taken everywhere, except in a few "infidel" quarters, in the personality of the poet.

It is time to describe the picture. It is painted on panel, and measures $17\frac{1}{4}$ in. by $15\frac{1}{2}$ in. This panel is of oak of undoubted antiquity, not planed, of course, but hewn at the back, and to some extent worm-eaten. In the upper left and right corners is painted in raised yellow letters (doubtless formed of gesso or heavy impasto of paint) the following inscription :—

Æ SVÆ · 24 1 · 5 · 8 · 8 ·

A shock of curly hair, dark-brown to blackish, covers the head, and falls down to the base of the neck. The slashed doublet is of crimson or carnation colour, good in tone, but unusual in a garment of the period. The painting of it and of the gauze collar are vastly inferior in merit to the head, so that it may be believed that the painter of the face left the execution of the "drapery" to a pupil, according to the fashion which was then common enough, and which was openly practised down to the beginning of the last century. The head is well and incisively drawn, and the character good, suggesting the hand of a follower of Holbein, Bettes, or Stephen, or some other Netherlandish or English painter of that class—of an artist too sensitive to have left so crudely the obtrusive cross-lines of the collar and the slashings of the doublet without seeking to modify or soften the effect. But in fairness to the picture it must be stated that the glazings, if such there had been, may well have been removed during the rigorous cleaning which the late Mrs. Ludgate once administered to it according to the strictest rules of hygienic effectiveness and propriety, with soda and scrubbing brush. The nose is thick, especially towards the end, without the marked *columna nasi* common to the Stratford bust and the other leading portraits of repute, and the nostrils are of essentially different shape to what we find in the Droeshout print, which, however, it curiously resembles in two not unimportant particulars. The medial lobe of the upper lip dips in exaggerated fashion in the middle, at what might be called the inverted apex of the Cupid's bow, and the curve of the lower lip towards the left ends abruptly, rising in an almost perpendicular line to the upper lip —exactly as we see in the Ely Palace and the Flower (the so-called "Droeshout Original") portraits. It also agrees with the Ely Palace portrait and the "unique proof" of the Droeshout engraving in the character of the small moustache, and further with the last-named in the curviform construction of the eyebrows. But all this is probably accidental—the accident of type—and is probably due in part to a certain convention of the time in the drawing of a face. It has been suggested, too, that there is a strong resemblance to the Welcombe portrait.* If

* In the possession of Sir George Trevelyan.

this were so it would signify nothing, for the Welcombe portrait makes no real claim to be accepted as a likeness of Shakespeare, nor in its present condition to the requisite antiquity. There is, indeed, a slight similarity between them to be traced in the right eyebrow and in the shape of the left eye. But there the resemblance ceases.

Much has been made of the fact that on the back of the stretcher there is branded W + S. That is something more than the "1616" which, scratched on the back of the "Death Mask" of Shakespeare, is considered by some to be satisfactory, if only partial, evidence of its authenticity. But even supposing that the mark were contemporaneous there is nothing to suggest that it did not refer to some Walter Smith or William Salisbury. As a matter of fact this sunken device is quite modern. For when Miss Ludgate had the courtesy to bring the picture for me to examine, she told me, and confirmed to me in writing, that she remembers her father branding on the letters himself, remarking that inasmuch as the portrait evidently represented Shakespeare he might as well set it upon record for the guidance of future owners. His act was thus committed in good faith, and not in anywise for the purpose of deception.

When it was that the picture was first called by the name of the poet there is nothing to show—probably only since about the time when it was first brought to the notice of Sir George Scharf at the National Portrait Gallery by Mr. H. W. Thornton in 1873. It had always been known by tradition in the family of the owners as "Old Mat," a name which has not even yet forsaken it. Although it is a genuine old portrait in the dry manner of the period, smoothly painted, it is without clearly defined shadows; that is to say, it is allied to Zuccaro's earlier manner, and of that of Mark Gerrard. These shadows are needful to give solidity and projection, and the quality which Mr. Berenson calls "tactile values," and the absence of them is characteristic of portraits painted, roughly speaking, down to the end of Queen Elizabeth's reign.

The keeper of the Shakespeare Memorial writes to me that "the inscription on the picture raises a grave suspicion that someone has attempted to pass off the portrait of a noble youth of the Elizabethan age as that of the now famous poet." It is true that raised lettering, which is the hall-mark of several exploded Shakespeare portraits, in itself provides an element of doubt; but in this case I believe it to be genuine enough.

But even so, Shakespeare was not the only youth of four-and-twenty living in England in 1588, nor were all portraits painted in that year executed within her shores. Furthermore, we must ask ourselves, why should any portrait at all have been done of him at that early age? It must be borne in mind that the painting of a man's portrait was a serious thing in the sixteenth century; nobles and men of wealth and leisure would indulge themselves in it, and persons of mark and learning would sit to "face-drawers" and "face-makers" for their portraits. But what was Shakespeare's position at the time? Why should he, who held some inferior, perhaps, as we are told, a "servile" position at the playhouse—none too reputable a place in the consideration of contemporary society—have been honoured by the artist's attention? We know nothing of him at that date; not for four years, in 1592, was he to be heard of, so far as dramatic history reveals. Likely enough he had not yet risen above the situation of call-boy. Is it credible that an obscure youth, occupied in a vocation more or less inglorious, should have been honoured by a painter of ability, in a manner usually reserved for men and women of position or established reputation?

For all these reasons, therefore, the appeal to our acceptance of the picture must be held to fail, and the "Grafton Picture" must, I think, be entered in that considerable category of genuine portraits which are authentic likenesses of somebody else.

* * * *

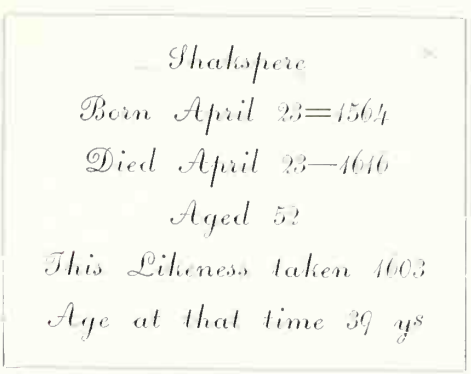
Very similar in type and character to the "Grafton" portrait is that which has been in the possession of Mr. T. Hale Sanders's family for nearly a hundred years past. Such a period is not long for the pedigree of a portrait of Shakespeare; indeed, the date at which it first comes to light lands us at the very time when Holder and Zincke were merrily at work. The head, however, is not of their production; and whatever reservations we may have to make as to the period at which the dress was painted, we must acquit them both of any share in the restoration or addition to which it has certainly, I think, been subjected.

It is not unnatural when dealing with the doubtful portraits of the poet which first come into notice during the operations of the two fabricators who have just been mentioned to attribute all of them to their skill and ingenuity. But others were at work as well, for the market was too brisk in its demand, even if the trade was not exactly regular in its nature, for the commerce to be kept between the pair. It is not surprising that Zincke and his friend were such diligent creators of sham Shakespeares, seeing that the passion for them, fostered first by the bi-centenary in 1764, and then by Garrick's Jubilee in 1769, was still being ministered to from time to time by exhibitors in the Royal Academy, mainly of course

by gem-engravers and medallists. Furthermore, it must be remembered that it did not always need a painter for the creation of Shakespeare portraits; all that was required was a man who could paint upon a background the name of the poet, or dates sufficient to establish a suggestion that the likeness might be his, to do the trick sufficiently well to satisfy the more credulous whose only desire it was to find some—indeed any—panel or canvas that might offer an opportunity for pandering to the weakness of unreasoning hero-worship.

I am far from suggesting that Mr. Hale Sanders's Shakespeare portrait is a fake, although the date upon it could not be accepted as otherwise than relatively modern, even if it fitted in with Shakespeare's age, which it certainly does not. Mr. Sanders, who is himself an artist, a water-colour painter of charming scenes of the London Thames, and an occasional exhibitor in the Royal Academy and elsewhere, writes to me that the picture, which had been for nearly a century in the possession of his relations, has always been supposed to be a portrait of Shakespeare. "I can remember it for between sixty and seventy years," he says. "It belonged originally to an uncle of mine, John Sanders, who resided in the adjoining county of Worcester (in Wyed's Lane), and was, I believe, engaged in some kind of woollen trade. As to its antiquity, I think there is no doubt on the face of it, but as to its genuineness as a portrait of the Bard it is of course open to criticism. At my uncle's death it came into the possession of my father, and thence to me."

The panel, 16½ in. by 13 in., is of oak, worm-eaten, and certainly some two hundred and fifty years old; it is here and there broken at the edges. The panel is made up of two portions, the smaller upright piece about 2½ in. wide, and on the back is pasted a paper label, apparently some fifty or sixty years old, bearing the following inscription in ink:—



The head is painted in the dry yet delicate manner characteristic of sixteenth century portraiture, such as we see in the early work of Zucchero and Janssen. It is extremely smooth, and has a thin papery appearance—an impression which is increased by a vertical crease. Indeed, the lines and modelling of the features are so delicate as almost to suggest at first glance that the portrait had been limned on thin paper and coloured at the back, in the manner of Downman, the tones showing through with a pleasing refinement. Moreover, there are transverse markings on the face, such as one might attribute to coarse paste-brush marks under the painting; and except on the hair and neck, and to a slight extent across the forehead, there is no obvious indication of a paint-brush at all. The head is apparently not in oil; if it were, the rubbing down to which it must have been subjected to bring it to its present surface and quality would have brought it to greater ruin. It may be in very thin distemper; if so, the pigment has been used with singular delicacy. In any case, this portion of the painting is pure, and a good example of the period.

When we come to the dress and the date the matter is very different. We have here entire disagreement with the head, alike in execution and feeling.

As to this head, we have a ruddy face, turned a little to the left, with the eyes to the right, with a slight downy moustache and with eyebrows and attachment of the ear all agreeing more or less with the main topographical incidents, if I may so term them, of the Droeshout "unique proof." To this fact, no doubt, is due any credence there may be in the picture as a likeness of Shakespeare. The shape of the skull, too, is certainly similar; but the orbital forms, the construction of the jaw and chin, and the shape of the mouth, are among the irreconcilable elements which, even were all other details satisfactory, would prevent us from accepting the attribution. The Droeshout engraving shows us lanky hair, and the Stratford bust sculpturesque curls. Here we have delicate brown fluffy hair, with an upstanding tuft on the forehead, resisting the all too early invasion of Time which has already ravaged the temples and beyond. It represents a younger and, as it were, a downier man than Droeshout does—a very fair, gentle youth, whose whiskers have not yet arrived to keep company with the nascent moustache and beard. Yet this is the man Shakespeare, we are asked to believe, at the age of 39!—for in the top right-hand corner is painted the date—AN° 1603. If the date is genuine, it is a pretty certain disproof of the sitter's personality as claimed for the picture; if it is an addition of a more recent date—as is undoubtedly the case—it is a most unhappy shot, if

the instigator of it really intended to impart an air of authenticity to the Shakespearean attribution.

As obvious an addition, though probably made at a period more remote, is that of the collar and dress. They are painted with a hand as hard and inflexible as the head is executed by one sympathetic and tender. They suggest the unmitigated precision of an engineering diagram or a ticket-writer's decoration. The embroidered tunic, of white, grey, and black, is surmounted by a grey collar, apparently of steel plate, which betrays the stupidity of the faker. For here, in unreasoning imitation of the upstanding ruff-like "wired band" of the Droeshout print, we find spike-shaped pleats, emphasized with obtrusive white stitching. Now, in the upright "band" these little pleats are necessary, not for ornament, but in order to bring the straight piece of material in a curve round the neck. In the ordinary "falling collar" pleats are not only unnecessary, but, I believe, impossible. This is a case in which, to the non-antiquarian picture-faker, a little knowledge is a ridiculous thing.

I was indebted to my friend, Dr. Sidney Lee, for the first intimation respecting this portrait, which the owner was good enough to bring and leave with me for examination in February of last year. Although I never for a moment believed the picture to have been intended as Shakespeare's portrait, I was at once attracted by it—by the painting of the head, by the problem of its execution, and above all by its superficial resemblance to the "Grafton Portrait." There are fundamental differences, of course; but both pictures belong to the same period and both present the same type of Englishman—fair, refined, and mildly determined, and about as different from the swarthy Italianate breed represented in the Chandos picture as could well be imagined.

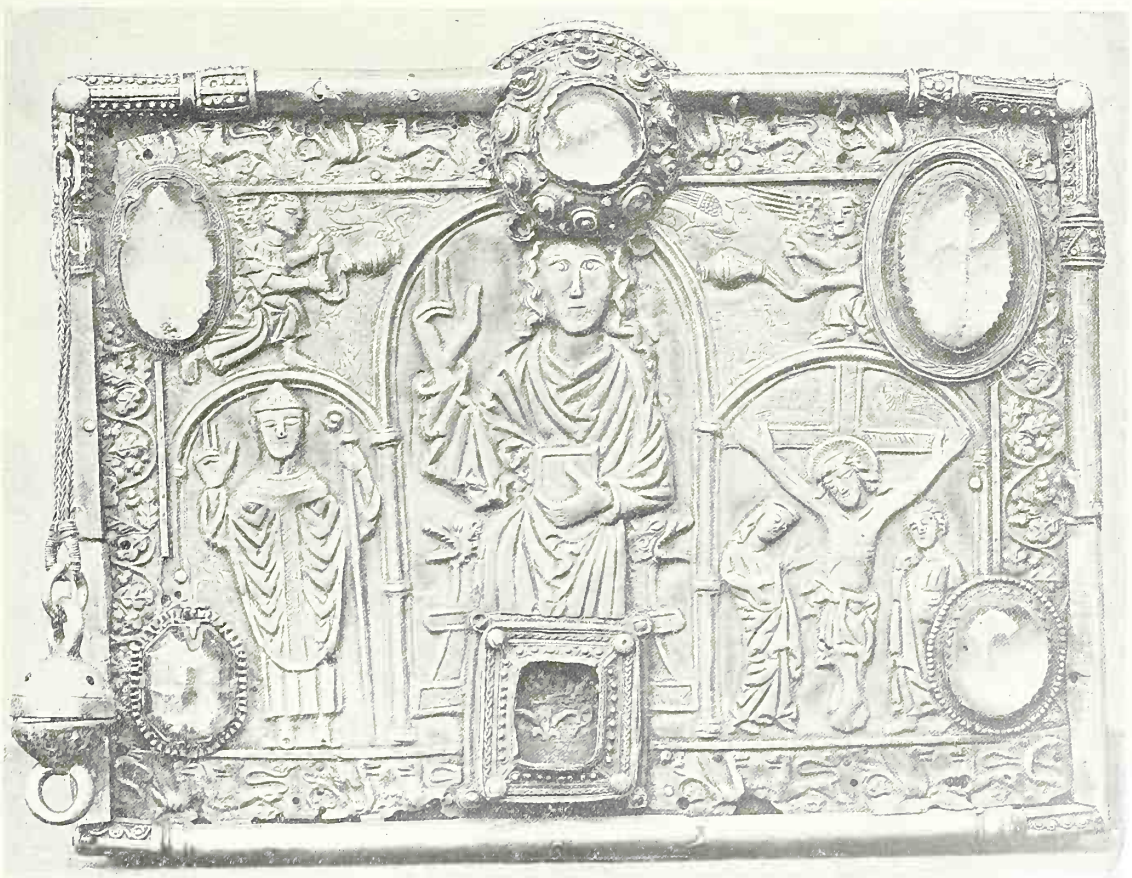
THE SANDERS PORTRAIT OF SHAKESPEARE IN THE POSSESSION OF T. HALE SANDERS, ESQ.

Ancient Irish Metal-Work

By E. Leahy

METALLURGY—that is, the art of working in metals, gold, silver, bronze, etc.—is an art in which the Irish, from the earliest stages, have excelled.

The art seems to have originated amongst the ancient Egyptians, who, excelling as they did in all arts, were renowned as metal-workers. The Hebrews (amongst whom this art also flourished) possibly acquired their skill and knowledge from the Egyptians. But amongst ancient nations, the Assyrians were the most remarkable for the size and splendour of their metal-work, whole cities being sometimes, as in the case of Ecbatana, surrounded with walls of brass. In



THE "CATHACH," A BOX MADE BY ORDER OF CATHBAR O'DONNELL IN THE ELEVENTH CENTURY CONTAINS COPY OF THE PSALTER

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classic Greece, where art ever flourished as in its native soil, metallurgy was brought to a very high degree of perfection, as it was also amongst the Romans, who were the pupils and imitators of the Greeks.

When the seat of the Empire was changed from Rome to Byzantium, the latter city became the centre of artistic metal work, whence the art was transmitted in the ninth and tenth centuries to the whole of Western Europe. But there is abundant evidence to prove that metallurgy was practised in Ireland long antecedent to that date. Gold torques have been found unmistakeably belonging to a period long before the Christian era.

CROSS OF CONG

We are told that St. Patrick kept three artificers, skilled workers in wood and metals, in his household. These were named Essa, Bite, and Tassach. Tassach was employed in making patens and chalices, and he it was who made the case for St. Patrick's staff of Jesus. Tassach was Bishop of Raholp, near Downpatrick. St. Conlaeth, who was Bishop of Kildare in the sixth century, during the lifetime of St. Bridget, was a skilled artificer in metal-work of all kinds. He founded a school of decorative art at Kildare, which continued to flourish long after his death.

St. Asicus, who was Abbot of the celebrated Monastery of Elphin in the fifth century, also excelled in metal-working. He bequeathed his artistic spirit to his spiritual children, for many of the most beautiful specimens of twelfth century art were executed at Elphin.

Amongst the most exquisite specimens of early Irish art is the casket containing St. Finnian's copy of the Psalms, the dispute about which led to St. Columbkille's exile. The casket, which is now in the Royal Irish Academy, was made in the Abbey of Kells towards the close of the eleventh century, by order of Cathbar O'Donnell, at the time chief of his clan.

This masterpiece of metal-work consists of a brass box, measuring 9½ in. in length, 8 in. in breadth, and 2 in. in thickness. The top is covered with a plate of silver, richly gilt and chased and adorned with exquisitely wrought figures of the Crucifixion, St. Columbkille, and other sacred subjects. The corners were set in precious stones, pearls, sapphires, and amethysts, but many of these are now missing. This exquisite work affords us a striking proof of the perfection to which Irish metal-workers had attained in the eleventh century, a period when the art was almost lost in all other countries.

CHALICE OF ARDAGH

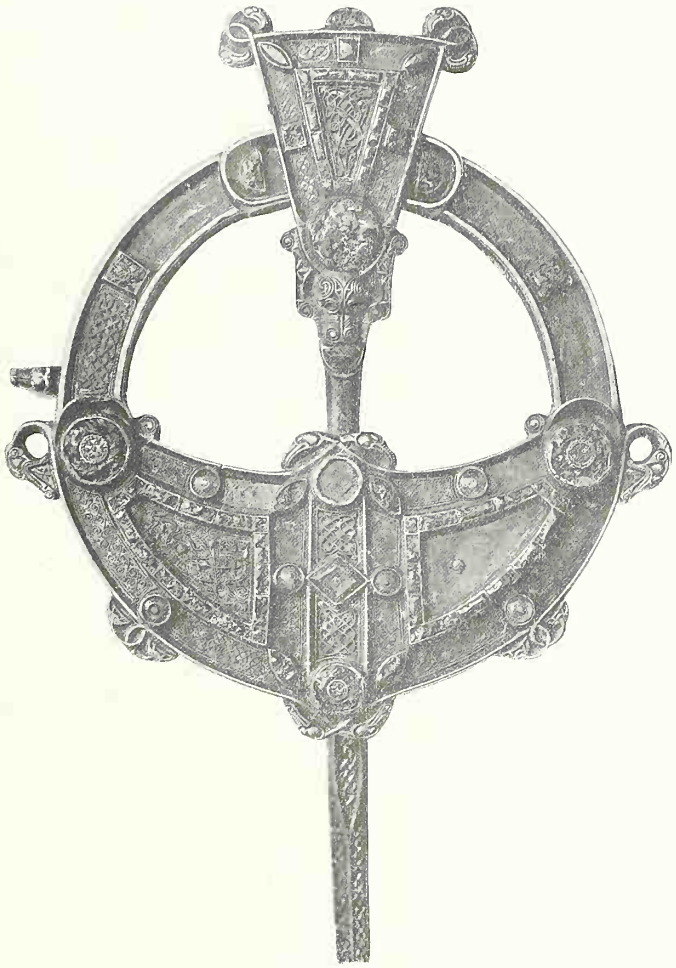
Another gem of Irish art is the Crozier of Lismore, which experts consider one of the most perfect examples of metal-working yet discovered.

The crozier, which is in the possession of the Duke of Devonshire, was found in the year 1814 in the wall of a doorway which had been built up in a tower of Lismore Castle. According to the inscription, it was made for Niall

Mac Mic Aeducan, who was Bishop of Lismore from 1090 to 1113.

"It measures 3 ft. 4 in. in height, and consists of a case of bronze of a pale colour, which enshrines an old oak stick, perhaps the original staff of the Founder of Lismore (St. Carthach). Most of the ornaments are richly gilt, interspersed with others of silver and niello and bosses of coloured enamels. The crook of the staff is bordered with a row of grotesque animals like lizards or dragons, one of which has eyes of lapis-lazuli." The staff is divided into compartments, which are filled in with filigree work.

It is considered probable that the crozier was made in Lismore Monastery by one of the monks. The inscription, which is in Irish, runs as follows:—



BROOCH OF TARA

"Or Do Nial Mac Mic Aeducan Lasan Dernad in Gressa. Or Do Nectain Cerd Dorigne in Gressa." "Pray for Niall, son of Mac-Aeducan, for whom this work was made. Pray for Nectan, who made this work of art."

Certainly, whoever this Nectan may have been, his name can never perish while his peerless work survives to transmit it, wreathed with fame, to admiring posterity.

In the twelfth century the Monastery of Clonmacnoise was the great school of Irish art.

In the Cross of Cong we have an example of the metal-work wrought in this famous abode of art and learning, which alone is sufficient to obtain for Celtic art imperishable fame. This magnificent cross, which, it seems, was originally intended for the Church of Tuam, was made in the twelfth century, by order of Turlough O'Connor, King of Connaught, to enshrine a portion of the true Cross. We find this recorded in the *Annals of Innisfallen*:—"A portion of the true Cross came into Ireland, and was enshrined at Roscommon by Turlough O'Connor." Domhnall O'Flanagan O'Duffy, who superintended the making of the reliquary, is described as Bishop of Connaught, while the artist's name was Maelish MacBratdan O'Echan (or Egan).

The shaft of the cross measures 2 ft. 6 in. in height, while the breadth across the arms is 1 ft. $6\frac{1}{2}$ in. It was made of oak, covered with eight copper plates and one plate of brass, all ornamented with richly interwoven tracery.

On the central plate, on the face, at the junction of the arms, is a boss, surmounted by a convex crystal. Thirteen jewels remain of the eighteen which were disposed at regular intervals along the edges, and on the face of the shaft and arms the spaces are visible for nine others, which are placed at intervals down the centre. Two beads remain of four settings which surrounded the central boss. The shaft terminates below in the grotesque head of an animal, beneath which it is attached to a spherically ornamented ball surmounting the socket, in which was inserted the pole or shaft for carrying the cross.

No description can give an idea of the beauty of this cross, which was found in an old oak chest in Cong by Father Prendergast, P.P., the last Abbot of Cong. Professor M'Cullagh purchased it from his successor, and presented it in 1839 to the Royal Irish Academy.

The inscription on the cross runs as follows:—"Hac Cruce Tegitur Qua Passus Conditor Orbis. Or Do Mureduch U Dubthaig Do Senior Erend. Or Do Therrdel U Choncho Do Rig Erend Las An Dernad in Gressa. Or Do Domnull M'Flan aacan U Dubd Epskup Connacht Do Chomarba Chomman

Acus Chiaran Ican Ernad in Gressa. Or Do Maelisu M'Bratdan Uechan Do Righi in Gressa."

The Chalice of Ardagh is regarded by experts as "the most beautiful example of Celtic art ever yet found." It was found accidentally, with five smaller golden cups, by a young man who was digging a portion of an old rath near the village of Ardagh, in the County Limerick. There is no inscription on the chalice to record at whose order it was made, or the name of the artificer who fashioned this matchless piece of work, but its history can be traced very accurately. It seems almost certain that the chalice was given by Turlough O'Connor to St. Ciaran, and that it was the work, at an earlier date, of the artist who made the Cross of Cong. Scarcely, even in Ireland, could a second artist be found of such matchless skill in metal-work. "It is a two-handed chalice, and was probably used for the Communion of the laity at a time when the Eucharist was still administered under both species of bread and wine." It is 7 in. in height and $9\frac{1}{2}$ in. in diameter across the mouth. The bowl is 4 in. deep, and was capable of containing about three pints. The cup is composed of gold, silver, brass, bronze, copper, and lead.

The upper rim is of brass, much decayed and split, but the bowl itself is of silver. A beautiful band goes round the bowl, on which are engraved the names of the twelve Apostles in uncial letters.

"The chalice consisted of 354 different pieces put together with the nicest ingenuity, and exhibiting every variety of Celtic ornamentation. No words can describe the classic elegance of design and beauty of form of this lovely cup."

The Brooch of Tara is also in its way a perfect specimen of Irish art in metal-work, but nothing is known of it beyond the fact that it was found in 1850 on the seashore near Drogheda.

Another very beautiful piece of Irish metal-work is the Shrine or Reliquary of St. Manchan, which was also a production of Clonmacnoise.

St. Manchan died in 664 at a place called Lemanaghan, near Ferbane, in the King's County. The *Annals of the Four Masters* bear testimony to the beauty of the reliquary, which contains some fragments of the saint's bones, in the following words:—A.D., 1166. "The Shrine of Manchan of Maothail (Mohill) was covered by Rory O'Connor, and an embroidering of gold was carried over it by him, in as good a style as a relic was ever covered in Ireland." This shrine is now in the Church of Boher, and a model of it may be seen in the Royal Irish Academy. The metal-work of the reliquary is richly gilt, and ornamented with the interlaced figures characteristic of Celtic ornament.

SHRINE OF ST. PATRICK'S BELL

The beautiful specimens, of which illustrations are here given, are now in the new Dublin Museum of Art and Science, where they were removed from the Royal Irish Academy in 1901.

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Snuff and Snuff-Boxes

By Dion Clayton Calthrop

"Would it not employ a Beau prettily enough, if, instead of playing eternally with a snuff-box, he spent some part of his Time in making one?"—*The Spectator*, No. 43, *April* 19, 1711.

SHALL we compare Jean Nicot with the man who came in Wills' Coffee House upon the merit of having writ a posy in a ring?

What did Nicot do—Nicot the Lord of Villemain and Master of Requests of the King's Household? In 1559, Jean Nicot, being at the time French Ambassador to the Portuguese Court, purchased from a Flemish merchant, who had it from Florida, some tobacco seed.

At first, interested beyond degree in this pleasantly tasting herb so good for fever and other diseases, he sent some of it to the Grand Prior of France, and later, when he returned to France in 1561, he gave some of the plants to Catherine de Médicis. So at the commencement it was called *Herbe de l'Ambassadeur*, *Herbe du Grand Prieur*, *Herbe de la Reine*, and, among other names, *Médicée*. In the end both the gentlemen who introduced it into European use were honoured, for Spain and Francisco Hernandez gave us "Tobaco," and from France and Jean Nicot we have "Nicotine." Everyone knows the manner in which tobacco was brought by that man "admirably excellent in navigation, of nature's privy counsell"—Sir Walter Rawleigh; and in spite of the more likely truth that Mr. Ralph Lane introduced it, I prefer my old ideas. For dates, some say 1565, some say 1577 or 1586; at any rate we were later than France or Spain in accepting the herb.

Ben Jonson alludes to "the gentlemanlike use of tobacco," and all the writers of that time had some word about the use of the herb.

Now, no sooner had the herb arrived than ladies and gentlemen began to powder it and rasp it and bruise it with sweet-scented oils, and so, after a long and deliberate preparation, which necessitated the use of Eau de Melliot, Eau de Santal, Bois d'Inde, Civet, Musk, grain of Amber, Orange flower water, Cubebs, Cummin, Mustard, Hellebore, and Spirits of Wine, they placed the extraordinary concoction in an ornamented box and snuffed it up their noses. The ladies and the gentlemen having accomplished this charming feat, blew their noses loudly and proclaimed the advantages of the wonderful medicinal herb.

VARIOUS WOOD HORN AND TORTOISESHELL BOXES

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And, whether you smoked, chewed, drank, or snuffed tobacco you were known as a tobacconist. So, if we care, we may picture Shakespeare rehearsing his company for the play of *Hamlet* with a pipe in his mouth and snuff rasp in his pocket.

In 1768 the successors to "James Fribourg, French manufacturer of Rappée snuff, ready rasped or unrasped," are selling at The Crown and Rasp at the Haymarket end of Pall Mall, "The right Clerack, St. Domingo, Scotch and Spanish Snuff." Wimble, the snuff seller, in 1740 sold best Brazil at £1 4s. the pound and best Spanish at ten shillings, whilst low Rappée and common Scotch are only priced, per pound, one shilling. David Garrick no doubt bought of his under-treasurer, "Hardham," the celebrated snuff named after the maker, Hardham, of 37, Fleet Street.

One still may see—for snuff-taking has not gone out of use, but only out of fashion—a gentleman standing by the club fireplace, raise his eyebrows in gentle deliberation, pause, insert his fingers in his waistcoat pocket, and produce from thence a box. Now with this box lies all the hunger of the connoisseur. The box may be of wood, of horn, of tortoiseshell, or it may be china, or enamel, copper, or silver, or gold. What a host of conjectures arise. Who made the box, who painted it, to whom did it belong? Is it Vienna porcelain, mounted in gold, with a cover by Smart? If this is so, we may conjure up the Saint Martin's Lane Academy, where Cosway worked and Smart beside him. Suppose this box to be one recently bought, say at the Hawkins sale; it would be, perhaps, the one painted by Smart in 1788, when he was 48.

Or it may be a box by Petitot, that rare and excellent miniaturist. If so, the box will gleam, no doubt, with precious stones. It may be such a box made of chased and tinted gold, a box of octagonal shape, decorated with blue translucent enamel.

Or it may be by Joaquet, the man who, in 1736, made plaques of onyx and cornelian and other hard stones, and enclosing them in most elegant gold cases, made snuff boxes better than they made at Dresden.

There is no end to one's ideas as to the manufacture of such a box: from chased gold holding enamelled plates painted to show conversations of figures, or interiors, or scenes of courtship, or it may hold a watch, or when at last it is opened some tune may tinkle out from a neat, hidden mechanism.

I think we have had enough of this gentleman and his theoretical boxes, and we may now go on to sterner stuff. We may go on, but with ever-increasing difficulty, because whereas it is a pleasure and delight to catalogue the charms of a beautiful lady, or string

SCENE ENGRAVED ON WOOD AND VARNISH — PRESSED HORN

A TONBRIDGE BOX — HORN — HORN — SILVER AND MOTHER-OF-PEARL INLAY

off the virtues of a saint, it is a hard task to write an appreciation of gold and silver boxes, with all the rare and manifold delights hidden or exposed in the cunning workmanship.

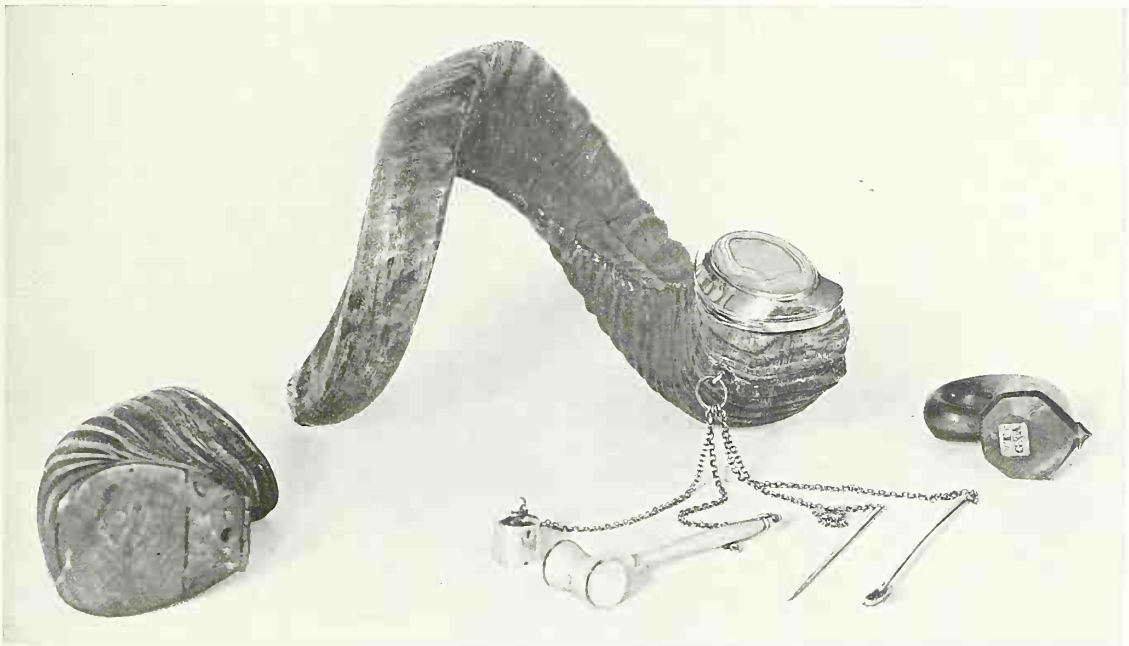
How am I to tell in fairness and on the same page of the craft of Speth, the German workman, and of Jean-Baptiste Cheret, the Frenchman, whose boxes have been known to fetch close on a thousand pounds?

There is Speth, with masterpieces of lapis-lazuli, mounted in gold; there is Weiland, with repoussé silverwork; Jouache, with parcel-gilt silver; Zincke, to goats, made out of every material from matryx, amethyst, and gold, to bloodstone and rock crystal.

Every kind of *pierres dures*—onyx, cornelian, agate, and the rest, have been used to carve or turn into receptacles for snuff.

Hamper shapes, shell shapes, all shapes, covered with brilliants, framed in tinted gold or silver-gilt—what a wealth of riches to choose from!

I should say that there is more money spent by the connoisseur in snuff-boxes than in anything else; by this I mean more money per inch. For instance, at the Hawkins sale there were four boxes of the period



THREE SCOTTISH MULLS

with tinted engine-turned gold. Here we have a box in gold, worth eleven thousand francs, four hundred and forty pounds; the panels show battle pieces by Van Blarenberghe. Here is a box by Christian Van Pol, of Haarlem, with a group of flowers upon it in his best manner.

You may see, and, if you are exceedingly well-to-do, purchase malachite boxes in gold mounts, of the Louis Seize style, or shell-shaped boxes of rock crystal in fluted gold mounts of Louis Quinze order; gold boxes covered with Vernis-Martin; boxes with stained mother-of-pearl panels, made by Drais, of Paris, and painted by Degault. Or, if your taste lies in the direction of animal figures, the list is endless. Lambs carved out of root of amethyst, with ruby ears and eyes of diamonds; sheep of dark onyx mounted in silver-gilt, with emerald eyes; crouching bears made out of pudding stone—everything from lions

Louis XVI.: one of them, an oval box in gold with oblong panels painted with groups of cupids; another oval box painted with Teniers groups; a third oval box painted *en plein* with classical subjects and vases in polychrome; and the fourth, also oval, painted in polychrome, with pastoral scenes—the four fetched at the auction rooms just over *five thousand pounds!*

During the eighteenth century, it was one of the many fashions in snuff-boxes to collect specimens of agates and other pebbles and coloured stones and sink these in gold mounts, or frame them about a cameo; one of the celebrated makers of this form of box was Neubert, of Dresden.

There were any number of jewellers in the eighteenth century who dealt very extensively in snuff-boxes. Among them the better known—as miniaturists or makers—are the Petitots, father and son; Jean Ducrolloy, Pierre Joseph Antoine, Jean Moynat, the

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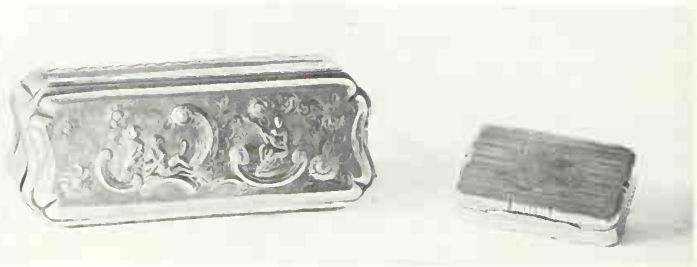
A MULL (COMMONWEALTH) HANDED FROM THE SCAFFOLD TO THE CAPTAIN OF THE GUARD



TWO SILVER BOXES

Sagarets, Jean George and Charles Banabé, Pierre Jean Bellangé, Mathieu Coiny, Louis François Auguste Taunay, Étienne Bleizy, Pierre Jean Leufant, Barthelémy Pittieu, Maximilian Vachette, Barbe, Daniel Chodowiecki, of Dantzig, Neubert, of Dresden, etc.

But, there! what a galaxy of invention has gone to adorn the art of tobacco-taking—from diamond settings to the plainest piece of horn, from the pocket of the beau to the pocket of the shepherd—man's ingenuity has done its best.

In the time of Charles the First small mulls were common—a silver lid bearing an inscription or a framed cairngorm ornaments these mulls. They had, besides, boxes of pressed tortoiseshell in the forms of animals, worth now about £5 or £6.

There were later Tonbridge boxes of inlaid wood, or engraved with hunting scenes, pastorals, or pictures of well-known places. Boxes were made from relics of ships or the wood from famous houses.

In 1800 came a fancy for snuff-boxes made like shoes, for at this time shoemakers were making "prize shoes, very tiny, for exhibits."

My space is too limited to deal with the boxes used or collected by great men, such as the boxes of pressed horn marked "Sir Francis Drake," and a ship and a coat of arms, given by Sir Francis to his admirals, and afterwards much imitated, or Byron's box given to Mr. Cooke, Mr. Murray's partner—a box of tortoiseshell, brass, and mother-of-pearl with two figures of men dancing.

As for the public boxes at clubs, banks, and inns they continue still, and are of endless varieties.

Every kind of scene has been painted, carved, or pressed upon English boxes according to the emotion of the moment—from "The Death of Nelson" to "Bathing Ladies."

Now the ordinary collector who does not, because he cannot, buy wonderful specimens of jewellers' work, who hears with awe and reverence of shell-shaped rock crystal boxes with gold cap mounts, of rare agate boxes, of curious coast scenes painted on gold and covered with a coating of Vernis-Martin, seeks more humbly among wood, horn, bone, and tortoiseshell for his small collection.

Let him know then of John Osborn (1584-1634) who worked in pressed horn and whalebone; of John Obrisset, or O'Brisset, who was working in England in the first few years of the 18th century—the dates on his boxes run from 1705-1727—and who did an excellent portrait of William III. in pressed horn. His Drake boxes, made mostly in 1712 and signed, are often sold as those given by Drake to his admirals.

The more humble collector may pick up boxes in wood or horn or ivory ornamented beautifully in four well-known manners. *Le piqué* is a process of inserting gold and silver thread in holes pierced by

SHOE BOXES THE CENTRE BOX HAS A DICE BOX IN THE HEEL

A SILVER BOX

A DUTCH SAILOR'S BRASS BOX

A SILVER BOX

the artist, the thread being cut off, and the metal held in place by the heat caused by the piercer.

Le coulé is a metal thread inserted in a continuous channel.

L'incrusté is a plaque of metal pressed in a die and applied to the substance made hot to receive it.

Le brodé is a mixture of *coulé* and *incrusté*.

In 1754 arrived the silhouette box, named after Etienne de Silhouette, Minister of Finance, and these wooden boxes held in the lid black paper or painted profiles of his contemporaries. There are many French Revolution boxes to be found with every design on them—from the guillotine, the *bonnet rouge*, to portraits of the King and Queen on either side of a funeral urn. Then later were a host of Napoleonic boxes, the most interesting of which are those in which the lids are painted with a bunch of violets hiding a profile of the Emperor.

The stories of snuff-boxes are innumerable: how a box bearing the inscription "Robert Burns, Officer of Excise," started at a shilling at an auction and went up to five pounds. (What is it worth now?) How Frederick the Great left 1,500 snuff-boxes behind him. How Lord Portland after the Peace of Ryswick was presented by the King of France with a box costing 40,510 livres.

There is a story told of men who boasted of their snuff-boxes after dinner. One had a box made from a leaf of the table at which Wellington wrote the Waterloo despatches, another from Canova's foot-stool, a third from the rockers of Harry Bishop's cradle, another from Hogarth's easel, from Crabbe's cudgel, from the flooring of the garret where Chatterton died. Others showed boxes from the door of Mrs. Brownrigg's coal-hole, from the wood of the Red Barn, with the victim's blood easily discernible. At last a gentleman, who had not previously spoken, exhibited an old and worm-eaten box. "And where is this from?" they asked. "From a section of the tiller of Noah's Ark," he replied, and so silenced the company.

Imagine for yourselves what a number of interesting pieces of wood, shaped as snuff-boxes, are to be obtained. I have an undertaker's snuff-box, shaped as a coffin, which shows the grim humour of Mr. Richards, for that is the name on the coffin plate,

BOX MADE BY MR. RICHARDS, THE UNDERTAKER, FOR HIS OWN USE

SILVER BOX PRESENTED TO MR. SKIPPON OF THE RAMPANT HOUSE PORTER ROOM

A LACQUER TABLE BOX

and how he cared to snuff facetiously of one dust while making a home for another.

Another curious box was owned by the late Duke of Cambridge. It was given to him by Sir Michael Dillon, and was taken from the first man of the enemy seen to be killed in the Galeka Campaign, 1877. It is an ordinary brass door-knob, with a piece of wood cut for a stopper, and fastened to the neck of the handle by a leather thong, while from another piece of leather hangs a little wooden snuff spoon.

The great Duke of Wellington had many snuff-boxes, among them one of wood cut from the wreck of the *Betsy Caines*, the ship that brought the Duke of Orange to be King of England.

In Scotland painted wooden boxes were held in high esteem in the 19th century, and those by Daniel Macnee, afterwards Sir Daniel Macnee, P.R.S.A., and W. L. Leitch are eagerly sought after to-day. They have, usually, a sporting scene on the lid, and all have underneath a very finely drawn tartan pattern. W. L. Leitch became teacher of water-colour painting to Queen Victoria.

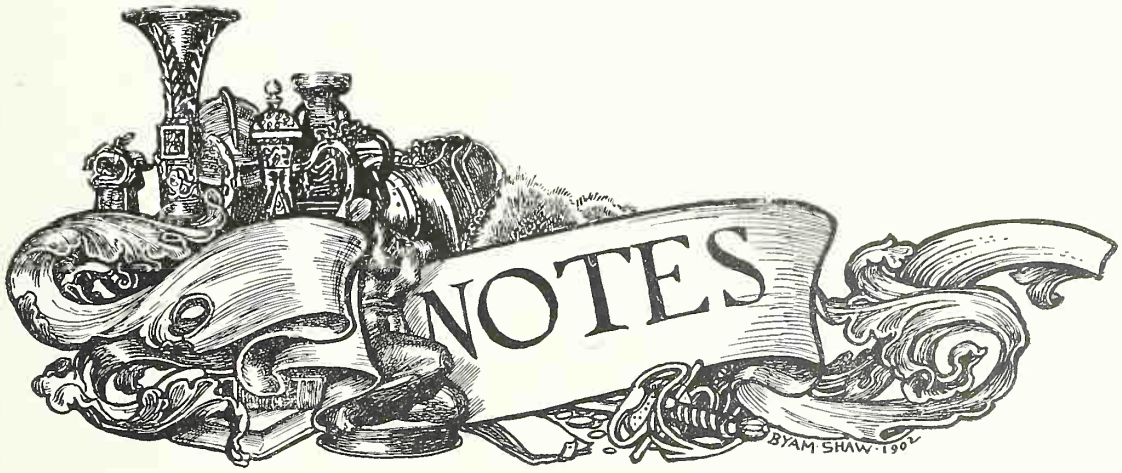
As I have said, the subject is without end; it is rich in anecdotes, in history, in interest. It embraces the art of the cutting of precious stones, of goldsmiths' and silversmiths' crafts, of polishing, varnishing, and every manner of wood, and ivory, horn and tortoise-shell work. The amateur, if he have the taste, may spend many a delightful day fingering old boxes, and there are hundreds of varied shapes in the cheaper materials that he may pocket and enjoy for a few shillings; while for the investor there are boxes at any price from £4,000 to twopence, and mostly worth securing.

To think, just for one moment, what a history is unfolded when you hold a snuff-box in your hand! It may have been in the skirt pocket of a gentleman who spoke to Samuel Pepys, or have been offered in hospitality of the nose to the Iron Duke. There is a grand range of conjectures, and if it lead a man to consider some bye-way of his country's history, or to bring him in touch with a bond of fellowship, dead, but yet living, let him put his nose to the box and sniff up a thousand delightful dreams.

A SNUFF JAR, DELFT

A RASPER

GEORGE THE FOURTH'S SNUFF BOTTLE



Our Plates

THE Rodolphe Kann collection, from which we have been enabled to reproduce so many fine examples of Dutch, Flemish, and Primitive art, is not especially rich in paintings by masters of the French School, though the few examples it contains are distinguished for their artistic perfection. Hyacinthe Rigaud, Boucher, Pater, Lancret, and Fragonard are all represented by one or more canvases, all very choice and attractive, while Watteau is represented by a youthful sketch, *A Camp Scene*, which forms the frontispiece to the present number. Blond and luminous in tonality, delicate and mellow in colour, it is drawn in the airy manner characteristic of the master.

The portrait of *Lady Hamilton* by Romney which we reproduce, and which will be new to many of our readers, adds one more to the gallery of portraits of the beautiful Emma Hart which from time to time have appeared in our pages.

The Proposal, by Henry Meyer, after Harlow, is an excellent example of the work of this engraver, which is always distinguished by vigour, delicacy, and refinement, though evidences of mechanical execution are sometimes apparent. Meyer was a nephew of Hoppner, several of whose works he engraved. He was a pupil of Bartolozzi.

A print of considerable interest by Jones, after Roberts, is that which depicts Lord Wm. Russell, Lady Caroline Spencer, and the Hon. Rd. Edgcumbe in the first scene of *The Guardian*. It was published by the artist and engraver in 1788 at 75, Great Portland Street.

Lady Malet, whose portrait by Sir William Ross, R.A., we reproduce, was the daughter of Mr. James Wales. She married when only sixteen, in 1799, Sir Charles Warre Malet, of Wilbury, Wilts., who was created a baronet in 1791 for distinguished diplomatic services in India, where he was long resident at the court of the Sovereign of the Mahratta Empire, and became Governor of Bombay. She died in 1868, having had eight sons, of whom the eldest, Sir Alexander, was a distinguished diplomatist, being the last minister to the Germanic confederation. The late Sir Edward Malet, formerly British Ambassador at Berlin, was Sir Alexander's second son, and therefore grandson to the above-mentioned Lady Malet. The family is descended from William Malet, who was companion of William the Conqueror at Hastings, with whom he was connected by marriage through Rollo, first Duke of Normandy, and also with King Harold, whose body he was charged with for burial by the Conqueror after the battle. The present head of the family is the great grandson of the above Sir Charles and Lady Malet—Sir Edward St. Lo Malet, Bart.

The charming composition, *Mrs. West and Child*, is a faithful reproduction in colour of a life-size portrait of the wife and eldest child of Benjamin West, the only American president of the Royal Academy. The lady was a noted beauty in her day. Her son (named Raphael), here seen as a baby, grew up to manhood, but did not realise the hopes of his father that he should become a famous artist. The picture was painted about the year 1790, and shows what ability West had as a portrait painter. In this instance both the composition and the scheme of colour are remarkable, and this goes to show that the artist might have left many more specimens of his skill in portrait painting had he not been busy in historical work for George the Third as well as much occupied in founding a school of classical painting.

Benjamin West came of a Quaker family in Philadelphia. His house and studio were No. 14, Newman

Street, Oxford Street, and in his gallery there (now St. Andrew's Hall) this portrait hung till his death, afterwards passing into the hands of his younger son Benjamin, from the widow of whose grandson it came into the possession of Mr. Castle Smith, of 27, Netherhall Gardens, who lent it for reproduction.

NEWTON KYME, TADCASTER,
January 6th, 1909.

DEAR SIR,—I notice that in your review of Mr. Veitch's book on *Sheffield Plate* in your present issue you remark that "the inclusion of several old Irish potato rings is somewhat misleading," as "they are in reality old silver." Will you allow me to correct this impression, so far as it refers to an illustration of a ring of mine on page 116 of this book? This ring is unquestionably old Sheffield, and I should be sorry to have it supposed that it is silver. Undoubtedly old Sheffield potato rings are more rare than silver ones; but of the authenticity of my specimen no doubt can remain in the mind of anyone who inspects or who tests it.

Sheffield Plate

I wonder if I may take this opportunity of enquiring, through your valuable paper, if any really representative collections of Old Sheffield plate are known to be in existence, besides mine? I have made many private enquiries in the endeavour to find one, but so far unavailingly. I should be extremely grateful to the possessor of any good collection if he would give me the privilege of inspecting it: for although, after many years of search, I have succeeded in getting together some two or three hundred representative pieces of all periods, I am well aware that there must be many examples of this remarkably artistic industry that I am still ignorant of.

Yours truly,
ALFRED J. BETHELL.

Old Norfolk Houses

OWING to a slip of the pen, Mr. Geoffrey Birkbeck's *Old Norfolk Houses*, published by Jarrold & Sons, Norwich, was referred to as *Old Suffolk Houses* in our January number.

A Catalogue of Old English Engravings

AMONGST the catalogues issued by the print sellers of London and the provinces, those of Messrs. E. Parsons & Sons, of Brompton Road, deserve a high place. Not only are they literally teeming with rare items, but the catalogue description of each print is so complete that they form valuable works of reference.

Their latest catalogue, which extends to nearly seven hundred items, is replete with rare stipple prints by and after such masters as Bartolozzi, Cipriani, Kauffman, Bunbury, and Wheatley; mezzotints after Morland, Reynolds, Mercier, and others; and a fine collection of sporting and topographical prints.

An important section of the catalogue is that devoted to original drawings, principally by old English, French, Dutch, Spanish and Italian masters. They include drawings by Durer, Fragonard, Boucher, Lawrence, an extensive series by Rowlandson, while mention must be made of two interesting chalk drawings by Whistler, from the Knowles collection.

The Young Chevalier

THE plate of *The Young Chevalier*, by A. J. Skrimshire, after Largillière, included in our Christmas number was reproduced by kind permission of Mr. W. M. Power, 123, Victoria Street, Westminster, S.W., the publisher of the engraving.

Important Book Sale

A SALE of considerable interest to bibliophiles is announced to take place at Messrs. Gilhofer & Ranschburg's rooms in Vienna early in March. It consists of the collection of early printed books formed by W. L. Schrieber. Amongst other rare items being a rare *Apocalypse*, *circa* 1440; a *Biblia Pauperum*, *circa* 1465: and other block books. In addition there are many sixteenth century woodcuts, and early prints of the fifteenth century. A sumptuously illustrated catalogue will be sent by the auctioneers post free on receipt of five shillings.

Spink's Numismatic Circular

ONE of the most important contributions to periodical numismatic literature is the *Monthly Numismatic Circular* issued by Messrs. Spink & Sons. Its contents include articles on the coins of different countries, biographical notices of medallists, coin, gem, and seal engravers from 500 B.C. up to the present time, valuable correspondence and records of the proceedings of the principal societies, reviews, and an extensive catalogue of coins and medals for sale.

The periodical is also copiously illustrated. The annual subscription is half-a-crown, on receipt of which sum the circular will be forwarded post free.

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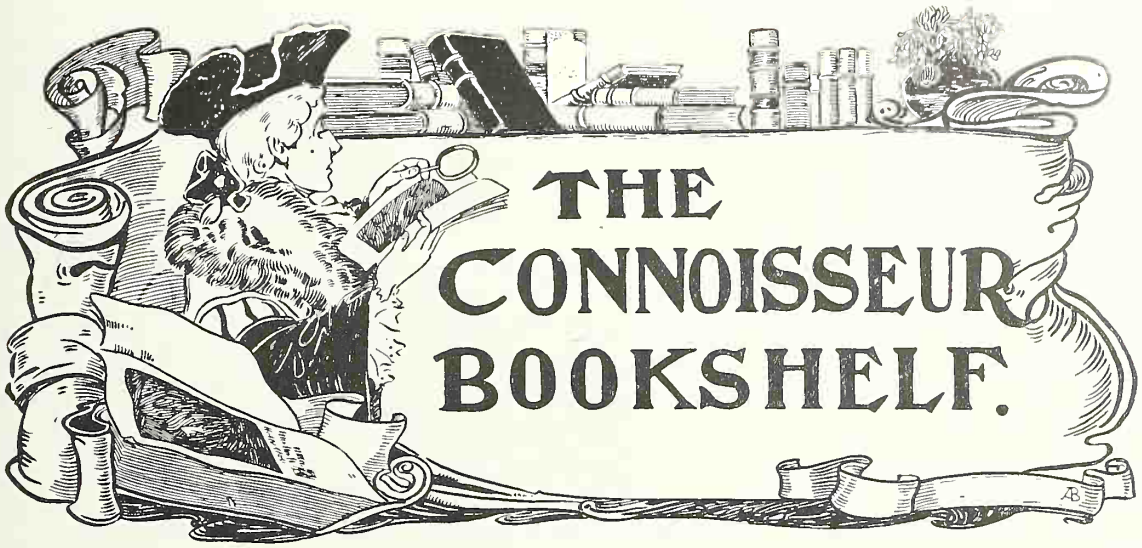
THE PROPOSAL

PAINTED BY G. H. HARLOW, ENGRAVED BY H. MEYER



THE appreciation of art, as of everything else, is subject to the changes of fashion. Painters and whole schools of painting, held in the highest esteem by one generation, are dethroned and relegated to the lumber-room by the next, and *vice versâ*.

A German Thinker on Modern Art *

Art critics and art historians generally either forestall or voice the views of the intelligent public, expressing personal opinions or the concensus of the opinions of their days, swaying helplessly from extreme to extreme, simply because they have no definite basis upon which to build their theories. Thus we find that Murillo was exalted and Velasquez all but forgotten in the middle of last century, while to-day Velasquez stands on a lofty pedestal. After centuries of worship by the whole civilised world, Raphael was suddenly discovered by some superior persons to be a grossly overrated man, and it immediately became the fashion to decry his art. Instances of this kind could be multiplied a hundred-fold.

But in recent years a school of scientific criticism has arisen, which is not satisfied with the expression of a personal opinion, but has devoted itself to the very difficult task of finding solid bases for æsthetic judgement, thus establishing a definite science in the place of vague theorising.

Mr. Berenson has already achieved this result for the early Italian schools, and Mr. Meier-Graefe, in his *Modern Art*, has attempted the same for the art of our own age. With the rarest critical acumen he has sifted from the mass of eighteenth and nineteenth century art production all that is really significant, and discarded those manifestations of artistry which, in spite of temporary appreciation, lack those vital qualities which make for immortality. His method is evolutionary, which is not in itself a new departure. But instead of basing his arguments on the obvious, the merely formal and superficial—which is almost invariably misleading—he goes to the very heart of the question. Without hesitation he dismisses in a contemptuous line or two artists of great fame whose art is based on the formal elements of their greater predecessors, and who have added no new page to the history of art. Israels and Manve and Böcklin among the modern, Romney and Hoppner and Lawrence among the earlier men, are treated in this fashion. On the other hand, Constable is placed at the very head of the modern movement, his landscape art being proved

PORTRAIT OF THE ARTIST BY WHISTLER
(FROM "THE LIFE OF WHISTLER")

* *Modern Art: Being a Contribution to a New System of Æsthetics.* By J. Meier-Graefe. (Heinemann, £2 2s. net.)

to be the logical outcome of Rembrandt and Rubens —that is to say, through the evolution of basic ideas, and not through conscious imitation of style.

In the same way Corot is connected with Vermeer of Delft, and Manet, the head of the Impressionists, with the classic tradition. The truth of this latter assertion has been triumphantly proved since the appearance of Mr. Meier-Graefe's book in German by a demonstration which clearly shows that Manet derived his *Déjeuner sur l'Herbe* from a design by Raphael.

Hogarth, of course, retains, with Constable, his commanding position in British art. But the whole school of "portrait manufacturers" who followed the tradition of Van Dyck—himself one of the elect—are shown to be more or less shallow and insignificant: and to Reynolds, in the first place, is ascribed the sad state of British painting in the early nineteenth century. The pre-Raphaelites are shown to have had an even more disastrous effect owing to their fundamental misconception of the essence and functions of art. Turner is dethroned for his lack of coherence and construction. On the other hand, Alfred Stevens is rightly elevated to the highest position among his contemporaries.

Wherever Mr. Meier-Graefe speaks from personal knowledge, he is absolutely sound, brilliant, and definite, even if his taste inclines towards the abnormal, morbid, and eccentric—even if he is carried away to extravagance by his admiration for Van Gogh, Cézanne, Signac, and Vuillard. But his knowledge of modern British art seems to be derived from a casual visit to the New English Art Club and one or two "advanced" artists' studios, and lacks all solid foundation.

A visit to the Franco-British Exhibition would have convinced him of the absurdity of his statement that England has no school of sculpture, and that its achievement is circumscribed by the personalities of Mr. Tweed and Mr. Wells! There are many other blunders—generally with reference to the British School—which are apt to prejudice readers in this country against him, and to discount the value of his really profound chapters. To give one instance only —but the worst of all—after classifying Watts as a pre-Raphaelite, he calls him "a better, and indeed the best painter, though possibly the smallest artist, of them all. He has material where the others have only ideas, but how irredeemably ugly is this material!"

Yet, in spite of this and similar hasty judgments, Mr. Meier-Graefe's *Modern Art* may be safely set down as the most important and most original work on æsthetics that has been given to the world for many a long year. Of the author's bold, epigrammatic style, the following extracts may give a hint:—

"Reynolds was for ever confounding accident with cause, and attempted to reproduce the gestures of persons whose feelings were unknown to him. To see a costume painter in Van Dyck was a pardonable error. But Reynolds and his fellows took from Velasquez and Rembrandt what Van Dyck could have given them, and this is no error, but high treason. . . . Reynolds resembles Rembrandt as the utterances of the phonograph resemble the human voice. He reproduced the Dutchman dramatically, but without drama. The *Banished Lord* is the most obvious melodrama."

Gainsborough "made style, and this not merely as a portrait painter. We might speak of Gainsborough landscapes just as we speak of Gainsborough hats. There is the same curve in each. The brown foliage is sketched with the same rococo slightness as the backgrounds of the famous portraits, where the trees serve the same purpose as the wings on the stage."

"As a boy Turner had studied in Reynolds's school in the Academy, the high school of plagiarism. Sir Joshua never found an apter pupil. . . . Claude became to Turner what Rembrandt was to Reynolds. . . . Turner's emulation of Claude was an unerring speculation on the hastiness of the general inspection of works of art. He painted his pictures as the ordinary visitor to galleries is wont to see them. . . . To pile things up! This became Turner's principle more and more as the years passed by. To bring together as many things as a frame would hold, then to shake them up vigorously, and leave the rest to Ruskin! And especially heterogeneous things."

"Constable relied upon predecessors just as Hogarth did, but not at all after the manner of the school of Reynolds. A circle of geniuses reveals itself to him, becoming greater and greater the further we penetrate into the nature of the artist. But whereas the spirits of those who were turned to account by the others rise with angry gestures against the productions of their epigoni, we seem to see Constable himself within the circle, and those who helped him glance kindly at him, almost as if thanking him for what he owes them."

"Hunt's *Light of the World* is the English Sunday in paint, wearisome to the last degree. Its dramatic qualities are bad theatrical effects."

"English pre-Raphaelitism, posturing before Italian painters, was a wild aberration. Every painter must learn from great men—no one, for instance, could object if the South Sea Islanders put themselves to school under ours. So far the Englishmen were well justified. But their mode of self-edification, seeing

without perceiving, the system of plagiarising, and then persuading one's self that one had been following a profound spiritual impulse, is vulgar."

These examples, chosen at random from the mass of Mr. Meier-Graefe's dicta, appear, detached from their context, merely as the brilliant remarks of a smart littérateur. But each individual statement is backed up by logical proof of its substantial accuracy.—P. G Konody.

Echoes of the Great Days of the Italian Renaissance *

Urbino Memoirs

Mr. Hutton has achieved a notable feat in the new edition of Dennistoun's *Memoirs of the Dukes of Urbino*, published by the Bodley Head. It is now over fifty years since the original edition appeared, and it is surprising that no one has hitherto essayed the task of revising and bringing up to date a work of such unbounded interest, and displaying considerable research and scholarship: the more so that the original edition has long since been exhausted, and even a second-hand copy has been well-nigh impossible to obtain.

FEDERIGO OF URBINO FROM THE FIFTEENTH CENTURY RELIEF (FROM "MEMOIRS OF THE DUKES OF URBINO")

The editor has left the letterpress entirely untouched, and it has all the curiosities of style affected by Dennistoun. It seems almost a pity, however laudable the motive, to perpetuate such a sentence as "In this war Piccinino led the Milanese army, and among his independent captains was Bernardino della Carda, who, dying in 1437, his company of 800 men-at-arms was divided between his son Ottaviano and the young Federigo di Montefeltro." The subject of the book is, however, so engrossing, and the author followed the varying fortunes of his characters with such keen interest as to make them seem to live again before our eyes as we read, that we can overlook the occasional want of pedantic accuracy in his grammar. He died in 1855, four years after the publication of the work now under review, at the comparatively early age of fifty-two; and, except for a few papers and magazine articles, it was his only work of any importance.

The editor is by no means always in agreement with his author, and in his footnotes engages him in many passages of arms—notably in the case of Sigismondo Malatesta, the enemy of Federigo of Montefeltro, founder of the principality of Urbino. For him Dennistoun had very little of good to say and plenty of bad; in fact, he leaves one with the impression that he was one of the most unprincipled scoundrels of his not too squeamish period.

Mr. Hutton, on the other hand, has quite an affection for the much-abused Malatesta, and in his footnotes does much to contradict and discount the charges laid at his door by the author.

In his introduction Mr. Hutton points out that he has selected the illustrations with a view to reflecting the spirit of the book, and in this effort

* *Memoirs of the Dukes of Urbino*, illustrating the arms, arts, and literature of Italy, 1440 to 1630, by James Dennistoun of Dennistoun, 3 vols. (John Lane, 42s. net.)

Baldassare Castiglione: the perfect courtier, his life and letters, 1478 to 1529, by Julia Cartwright (Mrs. Ady), 2 vols. (John Murray, 30s. net.)

Lorenzo the Magnificent and Florence in her Golden Age, by E. L. S. Horsburgh, B.A. (Methuen, 15s. net.)

Die Renaissance in Briefen von Dichtern, Künstlern, Staatsmännern, Gelehrten und Frauen, von Lothar Schmidt. (Klinkhardt & Biermann, Leipzig, 5 mks.)

he has undoubtedly achieved the success that his efforts merited, for it can have been no light task to investigate and select from all the varied collections of medals, documents, and pictures to which he had access. We are cordially in sympathy with the reproduction of medals and similar matters as illustrations to a book of historical interest; but in view of the fact that Mr. Hutton is responsible for

ISABELLA OF ARRAGON AFTER A DRAWING BY BELTRAFFIO
(FROM "MEMOIRS OF THE DUKES OF URBINO")

the new edition of Crowe and Cavalcaselle, one might certainly have expected that he would clear the illustrations from gross misdescriptions. For example, the picture by Paolo Uccello in the National Gallery, of *The Rout of San Romano*, is reproduced under the title *The Battle of S. Egidio*, Niccolò da Tolentino being described as Carlo Malatesta. It is true that the official catalogue is in agreement with him on this point; but it is a matter for surprise that so considerable a student as Mr. Hutton should allow himself to fall into the same error. Then, again, the portrait of Leon Battista Alberti would be better described as from the relief *after* Pisanello in the Dreyfus collection, as experts are pretty well agreed that this medal is not by the master himself. The portrait of Federigo de Montefeltro is not by Justus of Ghent, but by Melozzo da Forlì. By the way, it is a pity that Mr. Hutton cannot decide on one name for this painter: a few pages back he calls him Giusto di Gand, and here we have him by his un-Italianized name of Justus of Ghent. Then, again, *Margherita la Fornarina*, after the spoiled picture by Raphael in the Galeria Barberini in Rome, is not by Raphael, nor yet is it the Fornarina, but a courtesan. There are also several misprints in the descriptions; as, for instance, a plate of *Cartel Durante* ware should be *Castel Durante*. In the portrait of Battista Sforza, second wife of Federigo, Francesco Laurana is described as Francesco Lansana. In the portrait of the Contessa Palma of Urbino, Pier delle Francesca should be Pier della Francesca. Occasionally, too, as in the portraits of Federigo, Duke of Urbino, and Battista his wife, an engraving after Piero della Francesca is described as from the picture by that master. However, in spite of these misdescriptions, Mr. Hutton is to be heartily congratulated on a new edition that is long overdue, on the excellent selection of illustrations, and on the undoubted value of his notes; moreover, the catalogue of the Dennistoun sale at Christie's in 1855, which is inserted at the beginning of the first volume, lends additional interest to a most interesting book.

Baldassare Castiglione

THE outstanding character at the court of Guidobaldo, Duke of Urbino, was unquestionably Baldassare Castiglione, to whom Mrs. Ady devotes two most interesting volumes. Count Baldassare was a distinguished soldier, diplomat, and courtier, but his title to immortality, as the authoress tells us in her preface, rests upon his authorship of one book, *Il Cortegiano*, praised by Dr. Johnson as "the best book that was ever written upon good breeding . . . and you should read it." Within a century of its publication it ran through a hundred editions, and was translated into English thirty-four years after its first appearance under the title of *The Book of the Courtyer*, of which seventeen editions were published. But Baldassare's fame deserves to rest upon other foundation than this book alone. He says in one of his letters, somewhat naively, "I will not deny that I have striven to attain those qualities which I desired to see in my courtier," and a perusal

of these volumes will show that he did not strive unsuccessfully. "In circles where crime and treachery were condoned, and to deceive others was held to be the first duty of a diplomat, he spoke the truth boldly, and remained absolutely loyal to his masters. . . he was widely honoured and greatly beloved, and left a stainless name to his children." When one considers how many books have dealt with the period at which he lived, it is extraordinary that the biography of so notable a figure should have been practically untouched in any adequate way until the appearance of Mrs. Ady's charming and well-illustrated volumes. For it is not that he was unknown in this country: his book, as we have seen, ran through many editions in its English version; and even in the last few years no fewer than three new versions have appeared; and he himself came to England as proxy for his master to receive the Order of the Garter from King Henry VII., and among the records of the Order the commission is still preserved, setting out that the right noble prince, "Gwe de Ubaldis, Duke of Urbin," had sent "a right honourable personage, Balthasar de Castilione, knight, sufficiently authorized as his proctor, to be installed in his name." Moreover, his story is one long romance, pre-eminently successful from a material point of view, enjoying as he did the favour of such monarchs as Francis I. and Charles V., as well as Leo X. and Clement VII., by whom he was employed upon important missions. In his private life he was less fortunate, and many a sorrow overclouded the brilliant success of his career.

The authoress has devoted much labour and patience in consulting and collecting information from all previous writings upon the same subject, and in particular the original documents in the archives and libraries of many towns, the priceless collection in the Vatican being one of the principal sources of knowledge. The book throughout is interestingly written, and traces the hero's life from its very beginning through all its chequered career. Like the *Memoirs of the Dukes of Urbino*, it is admirably illustrated from contemporary pictures.

LODIVICO SFORZA, BY BELTRAFFIO (FROM "BALDASSARE CASTIGLIONE")

Lorenzo the Magnificent

ANOTHER addition to the vast number of books that have been written round Florence at the time of the Medici is Mr. E. L. S. Horsburgh's *Lorenzo the Magnificent*, the leading figure in the most brilliant and interesting period of Florentine history. The author begins with a studious introduction, in which he briefly sets out the state of Italy in the fifteenth century, dividing the subject into three heads —Venice, Milan, and Naples being the first, the

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PORTRAITS OF CASTIGLIONE AND RAPHAEL, BY RAPHAEL (FROM "BALDASSARE CASTIGLIONE")

Papacy the second, and Florence the third; and it is not until he has thoroughly prepared the ground that he introduces his hero. He shows him as a consummate statesman, patriot, and diplomat; indeed, almost the only claim that cannot be advanced for him is that he was a military genius, but a fighting man he certainly was not, and was always content to leave the conduct of armies to lieutenants. The only weakness about his splendid administration of affairs was that its success or failure depended entirely upon himself, and on his death no one had the capacity to wear his cloak, and the whole fabric that he raised to so glorious a pitch fell to pieces.

The author has given us an excellent likeness of the great man, and shows considerable ability in giving a complete picture of the whole period: in view of the intensely complex nature of the interests, this is no mean task, and that he has been so successful is due largely to his gift for arrangement as well as to his intimate knowledge of facts.

The Renaissance in Letters

Die Renaissance in Briefen von Dichtern, Künstlern, Staatsmännern, Gelehrten und Frauen (the Renaissance in letters from poets, artists, statesmen, scientists and women) is the title of a little volume by Lothar Schmidt, which gives a clearer insight into the essential character of that great period than many a volume of laboriously compiled history. It is the personal touch and the atmosphere of actuality that render letters of a far distant period so supremely interesting and fascinating. The gap of centuries is bridged, and somehow the reader feels as though he were taken into the confidence of the long-deceased letter-writer. Who has not experienced the strange indifference with which one reads accounts of sanguinary battles in distant lands, and the thrill caused by the vivid description of some personal adventure in a friend's letter? And so it is with the reading of history and of letters from the past. Petrarch's letters, which form the first part of the book, it must be admitted do not produce the thrill of intimate communications, for they are laboured essays of studied elegance, intended from their very inception for a wide circle of readers. But Poggio Bracciolini's accounts of the gay doings in the baths of Baden, and his vivid comment on the trial of Huss's companion, Hieronymus of Prague, and the letters written by Æneas Silvio Piccolomini, St. Catherine of Siena, Ser Lapo Mazzei, and Alessandra Strozzi, have the power to project the reader's mind back to the days which are conjured up so vividly in these pages.

Les Chefs d'Œuvre d'Art Ancien à l'Exposition de la Toison d'Or à Bruges en 1907 (G. van Oest & Co., Brussels 120 frs.)

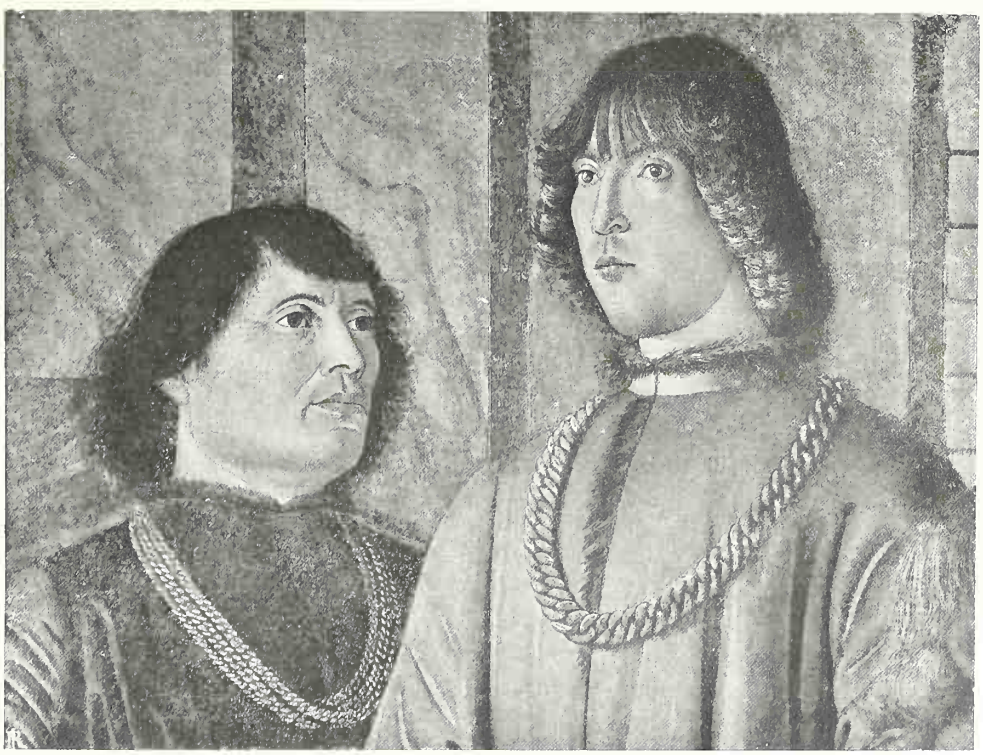
A REFLECTION of the atmosphere of splendour, power, and chivalry which marked the Exhibition of

the Golden Fleece at Bruges in 1907, and the festive proceedings in connection with it, is to be found in the sumptuous commemorative volume issued by Messrs. G. van Oest & Co. at Brussels, with the collaboration of the most eminent experts in each department that contributed towards the interest of this remarkable show.

It is in permanent records of this kind that the real value of such temporary gatherings of works of art, brought together from all corners of the world, is to be found. For here the student is enabled to make comparative studies which result in new light being thrown upon many questions of attribution and so forth. In this respect the contributors to the volume under discussion had to exercise a certain amount of tact, so as to avoid hurting the susceptibilities of the owners. There is a critical discussion of each work reproduced, except the triptych sent by Mr. Widener, of Philadelphia, which is merely referred to in general terms in the preface, probably because the attribution of this *Jan Van Eyck*, which consists of a much later *Virgin and Child* of the Antwerp School, flanked by slightly modified copies of the *Adam* and *Eve* from the Antwerp polyptych, is too preposterous to pass without scathing comment.

Of the thirteen portraits of Philip the Good assembled at Bruges—seven of which were based on a lost original by Rogier van der Weyden—four are reproduced in the volume. One of them shows the Duke with his wife Ysabean of Portugal. There is a strange likeness between this panel and the double portrait described as *Charles le Téméraire and Isabelle of Bourbon*—a likeness far more pronounced than any similarities of features between this *Charles the Bold* and his authentic portraits in miniatures of the fifteenth century. The identification of the personages pourtrayed in this panel was probably influenced by the coats of arms in the background; but there are reasons to suspect these heraldic devices to be later additions. Charles the Bold died at the age of 44, and was 32 years of age in 1465, the date of Isabelle of Bourbon's death. He married his second wife, Margaret of York, in 1468; and it is therefore reasonable to assume that the picture in question, if it really represent Charles and Isabelle, his first wife, would have been painted before 1468. The features of the man, which—as we have already pointed out—tally to a remarkable extent with Philip the Good's, belong to a man of mature age, perhaps of 55 or 60, and not to a young man of 32 or 34.

Among the many superb illustrations is the interesting portrait of *Philippe de Croix, Seigneur de Sempy*, from the Brussels Museum, which was first ascribed



PIETRO AND GIOVANNI RIARIO, BY MELOZZO DA FORLÌ (FROM "LORENZO THE MAGNIFICENT")

to Memling, then, after the Berlin Exhibition of 1898, to Rogier van der Weyden, until it was given in 1900 by M. Wauters to Hugo van der Goes, under whose name it still figures in the catalogue. M. Wauters based his attribution upon the initials T. P. in the right corner, which he took to stand for Thomas Portinari, Hugo van der Goes's Florentine patron. The final deciphering of a coat of arms and inscription have now, however, established the personality of the sitter as Philippe de Croix, and with this discovery the theory of van der Goes's authorship must be definitely abandoned owing to a discrepancy of dates. Perhaps the picture is from the brush of Simon Marmion. It is surprising to find the *Philip IV.* from the collection of M. Leo Nardus accepted as a genuine, though over-restored, Velasquez, whereas it is clearly a none too brilliant school copy after one of the master's paintings. The reproductions also include the superb *Maximilian I.*, by Ambrogio de Predis, from the Vienna Gallery; the *Isabel of Austria* (sister of Charles V.) from the Cardon collection—one of the gems of the Golden Fleece Exhibition, which was first made known to the world on the occasion of the show of Flemish Primitives in 1902; and many other portraits of equal interest.

PORTRAITS BY LORENZINO LIPPI OF THREE MEMBERS OF THE YOUNGER BRANCH OF THE MEDICI FAMILY (FROM "LORENZO THE MAGNIFICENT")

But the *clou* of the exhibition was the wonderful triptych by the so-called *Maitre de Flémalle*, which is the treasured possession of the Mérode family, and is now for the first time reproduced in this volume. From this picture the master was first, at Dr. Bode's suggestion, named the *Master of the House of Mérode*—a name which was subsequently changed into *Maitre de Flémalle*, but has now been restored to him. Comparison of this picture with the *St. Barbara* ascribed to Jan van Eyck at the Prado, leaves no doubt that they are both from the same hand, which disposes of M. Wauters's theory that the *Maitre de Flémalle* is identical with Hubert van Eyck, who died in 1426, the Prado picture being dated 1438. There is also a remarkably fine photogravure reproduction of Jan van Eyck's *Annunciation* in the Hermitage at St. Petersburg, and another of a very interesting painting of *Watering Horses*, by Memling, from the Cardon collection. This picture was apparently unknown to Mr. Weale when he wrote his volume on Memling (G. Bell and Sons), but is clearly connected with a similar passage in that master's *Christ, the Light of the World*, at Munich, which, by the way, is here misdescribed as *The Life of the Virgin Mary*.

Each department of the priceless treasures assembled at Bruges on the occasion of the Golden Fleece Exhibition is treated in this volume by one of the leading experts—the miniatures, tapestries, and embroideries by M. J. Mª Florit y, of Arizcun; lace by M. E. van Overloop; sculpture by M. L. Maeterlinck; faïence and pottery by M. C. L. Cardon; armour by M. Georges Macoir, who has apparently overlooked the fact discovered on the occasion of this show, that the spurs belonging to Charles V.'s Roman suit of armour by Bartolommeo Campi were bought by Mr. C. F. Salting at the Warwick sale for £1,400; coats of arms by Baron A. van Zuylen van Nyevelt; coins and medals by M. Victor Tourneur; and seals by M. Aimé Mesdagh.

Les Primitifs Flamands By Fierens-Gevaert

THE Mérode altarpiece figures again prominently in another book published by the same enterprising firm. *Les Primitifs Flamands* is the first volume of a vast work, which it is M. Fierens-Gevaert's ambition to complete—a guide to Belgian art from Van Eyck to Van Dyck. Perhaps the most interesting chapter of this initial volume is the one devoted to the mysterious artistic personage who, from the mouse-trap in the Mérode *Annunciation*, was first known as the *Maître de la Souricière*, then as the *Maître du retable de Mérode*, until Tschudi (not Friedlander, as stated in the *Toison d'Or* volume), in 1898, re-christened him with the name of *Maître de Flémalle*, from the pictures by his hand in the Staedel Institute, which are supposed to have been originally in the Abbey of Flémalle. Since this latter theory is by no means an established fact, it is only right that the majority of critics should now have reverted to the *Maître de la Maison de Mérode*. M. Fierens-Gevaert appears to be unduly sceptical as regards the identity of this master—whom, by the way, he considers to belong to the Rhenish rather than to the Flemish School—with the equally mysterious Jacques Daret, of whose life we have many records showing his importance and contemporary fame, although not one of his pictures can be traced, unless he be identical with the *Maître de Flémalle*.

The illustrations of *Les Primitifs Flamands* are almost exclusively chosen from among the paintings in the galleries and churches of Belgium, and include a number of Franco-Flemish pictures that ante-date the work of the brothers Van Eyck, who must be considered the founders of the Flemish School proper, as distinguished from the earlier Franco-Flemish painters. As regards Hubert van Eyck, the author rightly refuses to admit his authorship of Sir Frederick Cook's *Three Marys at the Sepulchre* and of the Prado *Triumph of the Church over the Synagogue*, which he affirms to be a work of the Spanish School. On the other hand, he is emphatic in upholding Jan's authorship of the *Maelbeke Virgin* in the Helleputte collection, which German criticism has declared to be a nineteenth-century forgery in the face of all documentary evidence as to its authenticity. In the excellent chapter on Rogier van der Weyden, M. Fierens-Gevaert is unable definitely to establish that master's artistic descent. He is, on the strength of an old document, held to be a pupil of Robert Campin, of Tournai, to whom "Rogelet" is supposed to have been apprenticed in 1426. But in this very year, as the author points out, Rogier received honours from the city of Tournai, which were reserved only for the greatest of masters. Moreover, it seems curious that the diminutive of "Rogelet" should have been applied to a married man of Rogier's age. Is it possible that Vasari was right in distinguishing a "Rogier of Bruges" from Rogier van der Weyden? M. Fierens-Gevaert also throws doubt upon Petrus Christus having been a pupil of Jan van Eyck.

Les Estampes de Peter Bruegel l'Ancien By René van Bastelaer (G. van Oest & Co., Brussels)

M. RENÉ VAN BASTELAER, who has already given the world an important volume on the paintings and drawings by Peter Bruegel the Elder, has now completed his study of the master's art by a supplementary volume devoted to the elder Bruegel's prints, of which he gives a *catalogue raisonné*—not quite complete as regards the enumeration of "states"—followed by facsimile reproduction of every known plate. One only has to turn over the pages with these illustrations and to compare them, one and all, with the *Chasse aux Lapins Sauvages*, the original etching signed by Bruegel and dated 1566, to arrive at a full conviction of the justice of M. de Bastelaer's conclusion, that none of the other plates known as "Bruegel prints" have been actually engraved by the master. Of these many plates, the "large landscapes" series in particular have been generally ascribed to Bruegel. These engravings, which are based on Bruegel's designs, reveal, however, a far more experienced hand, and are at the same time far less artistic than the solitary example of Bruegel's craftsmanship, although the latter bears a later date than the *Grands Paysages*, of which two of the original drawings are preserved at the Louvre, one at Dresden, and one at Liège; whilst the original of the *St. Jerome in the Desert* has turned up recently at an exhibition of drawings

by old masters at Messrs. Obach's gallery in Bond Street.

Peter Bruegel's connection with Jerome Cock, the first Antwerp printseller and publisher, extended over a long period, and began probably with a series of drawings after Jerome Bosch's popular pictures, which were to serve as models for the engravers; for, although Bruegel's name is not mentioned in this connection, his signature, with the date of 1556, is to be found on the preparatory sketch of the *Grand Poisson*. Subsequently Bruegel supplied Cock with a vast number of original designs, which reveal the wide range of his genius, and which were engraved by Jerome Cock himself, and by Peter van der Heyden, Peter Huys, Philip Galle, Jan Wierix, and others.

M. de Bastelaer's volume leaves little to be desired as regards completeness and reliability, except in the quotation of some of the inscriptions in the *catalogue raisonné*, which are marked by a certain carelessness.

Jacopo Bellini's Sketch Books

Les Dessins de Jacopo Bellini au Louvre et au British Museum is the title of a costly and very important work, of which the second part has just been published by Messrs. G. van Oest & Co., Brussels. As this second part precedes the first part, which is to be issued with a companion volume containing the Introduction, an essay on the "Life of Jacopo Bellini," and a Catalogue of his painted work, a full discussion of M. Victor Goloubew's work must be deferred until it is before us in its completeness. For the present we must content ourselves with expressing our unqualified admiration of the manner in which the drawings from the Paris sketch-book, to which the second volume of M. Goloubew's work is devoted, have been reproduced in perfect facsimile. With these pages to hand, no student will find it necessary to refer to the original drawings, every touch of which is reproduced with absolute faithfulness to the original, together with the general tone and colour, the stains and discolourations of age, and the very creases in the vellum. The study of an iris, which is so contrary to the spirit of Jacopo Bellini's other work, or indeed of all contemporary Italian work, that one cannot but suspect in it the influence of the North, personified by Rogier van der Weyden (who visited Ferrara in 1449), is a real triumph of modern colour process.

It is curious to note that, whereas nearly all the British Museum sketches are executed in crayon or in silver point, the Paris drawings, or the majority of them, appear to be done in pen and ink. The uncertainty, however, with which in many cases the pen has followed the underlying pencil line, justifies the conclusion arrived at by M. Goloubew, that this reinforcement is not the work of Jacopo himself, but of some later hand, or hands, who wished to preserve the master's studies without being able, at times, to follow clearly the original intention. But this very uncertainty and lack of mastery make us hesitate to accept without serious misgivings M. Goloubew's suggestion that the strengthening of the sketches by means of pen and ink is due to Jacopo's great sons, Gentile and Giovanni, especially since this theory is based on such a slender foundation as the fact that Gentile, when asked by the Duke of Mantua for a perspective plan of the city of Venice, offered to cede to him a *Retracto de Venetia*, which had come to him from his father, but which he had to "retrace first in pen and ink, *perche l'e antiquo in modo che 'l non si puo affigurare.*"

The Louvre sketch-book was discovered in the granary of a Guyenne château, where it had presumably been hidden during the French Revolution, and was acquired for the Louvre Print Room in 1884. Nothing is known of its previous history. It was M. Courajod whose knowledge of the Jacopo Bellini sketches at the British Museum enabled him to discover the authorship of the Paris drawings, and his attribution has been accepted by the whole world. The artistic value of these sketches, which comprise a vast variety of subjects, is quite inestimable in view of the fact that, with the exception of scarcely half a dozen comparatively small and unimportant paintings, no works have come down to us by the great founder of the Bellini dynasty, to whom can be traced the entire development of the glorious period of Venetian painting.

Adriaen Brouwer By F. Schmidt-Degener

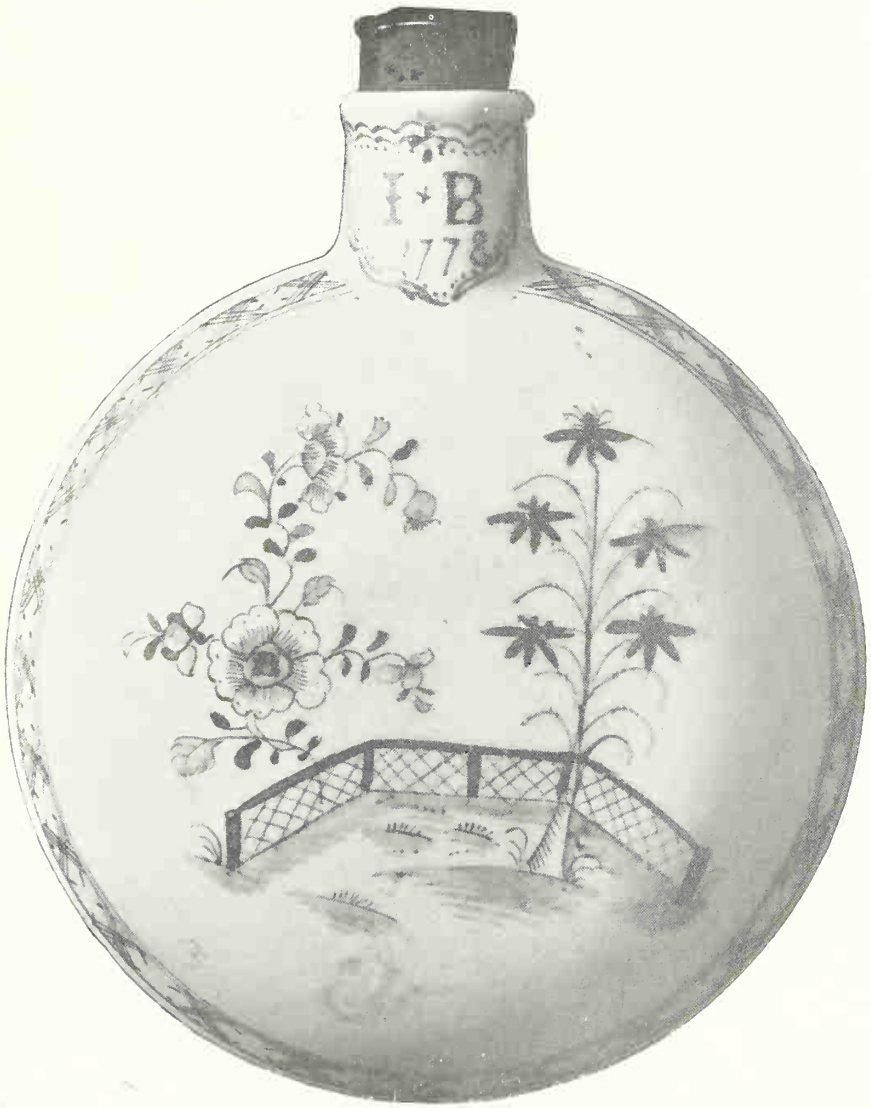
YET another volume—this time of smaller dimensions and at a popular price—published by the same house is M. F. Schmidt-Degener's essay on *Adriaen Brouwer and his Artistic Evolution*, an intelligent study of the master whose short career of seventeen years coincides with the moment "when Flemish and Dutch art accentuated more and more the differences of their character, and embarked in distinct and sometimes opposed directions." Brouwer himself is the product of the two schools, his early style being formed, probably through the teaching of Pieter Brueghel the Younger, on the art of that master's illustrious father, whilst the example of Frans Hals and Rembrandt helped to transform his later style, after his removal to Haarlem and Amsterdam. The author speaks with well-justified enthusiasm on Brouwer's exceedingly rare and little-known landscapes, of which he reproduces

some admirable examples. Brouwer is unfortunately unrepresented at the National Gallery, the *Interior of a Tavern* in our collection being merely lent by Sir Hickman Bacon; and students of the master's art are generally referred to the Munich Gallery, which boasts no fewer than eighteen superb examples from his brush. These are well known; and it is not the least attraction of M. Schmidt-Degener's book that he has drawn his illustrations largely from the splendid paintings by Brouwer which are hidden from public view in the private collections of M. Maurice Kann, M. A. Schloss, and other connoisseurs in Paris.

"Lowestoft China Factory" and "Catalogue of Lowestoft China"
F. A. Crisp

No one is more entitled to speak with authority on the subject of Lowestoft ware and all that concerns it than the author of these two volumes, who has long been known as an enthusiastic collector of Lowestoft china: and not only of the ware properly so called, but also of the Oriental armorial and similar porcelain, which, owing to an indiscretion on the part of Mr. Chaffers, was for many years erroneously attributed to Lowestoft. With untiring energy he has succeeded in amassing a collection of both kinds unrivalled for its completeness. Any contribution from him on this subject, which has engaged so much attention in recent years, is sure therefore of a hearty reception from everyone interested in ceramics: and in these days their name is legion.

It will be remembered that in 1902 and 1903 considerable interest was aroused by the discovery of some moulds and fragments of china on the site of the old Lowestoft china factory, which was started in 1757 and closed in 1803. These "finds" were all-important in settling the question of the nature of the productions of that factory, and led to the publication of these two instructive books. The first, to use Mr. Crisp's own words, is "an illustrated account of the present state of the buildings that once formed the factory, with a description of the plaster moulds used in the manufacture." These buildings now form part of the premises of a brewery: and it was when making a hole for a drain in the malt-house wall that the moulds were discovered on a floor some four feet below the present level. There are thirteen beautiful illustrations (with descriptions) of the exteriors and interiors of these buildings, and eight more showing



ROUND FLAT BOTTLE, DECORATED IN BLUE, 1778, WITH INITIALS I. B. ON THE NECK (FROM "LOWESTOFT CHINA FACTORY")

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some of the moulds found and the impressions taken from them. Among the latter, especially worthy of note is the half of a mould of a blue-decorated teapot (initialed I. H. and dated 1761) in Mr. Crisp's possession, described on page 11 of his Catalogue.

This Catalogue should prove of invaluable service to those in search of real Lowestoft ware, for in it the author describes and illustrates a number of pieces that have come to him with the highest credentials. Most of them, he states, "were purchased in 1896 from William Rix Seago, of Lowestoft, who himself obtained the bulk from Robert Browne (great-grandson of the potter, who was one of the original founders of the factory)," who made an affidavit, which is given *in extenso* in the Catalogue, to the effect that he, Robert Browne, "having a thorough knowledge of the ware made in the Lowestoft factory, had inspected Mr. Seago's collection, and recognised the same as being the original china manufactured in that factory." Unusually interesting are two blue-decorated inkpots, made for the two first partners in the concern, Robert Browne and Samuel Aldred, bearing respectively "R. B 1762" and "S. A. Sep^{r} 3 1782." But there are other examples besides Seago's, and among them may be named a bottle with "I. B 1778" on the neck, and the birth tablets, which are typical specimens in every way of the genuine ware.

In short, Mr. Crisp deserves the thanks of the collecting community for giving them in such an attractive form the benefit of his experience and researches. No ceramic library could be complete without these two handsome volumes.—F. I.

SILVER STEEPLE SALT (1626) (FROM MACQUOID'S "PLATE COLLECTOR'S GUIDE")

The Plate Collector's Guide
By P. Macquoid
(John Murray
6s. net)

THE *Plate Collector's Guide*, though little more than an abbreviation of the well-known work by the late W. J. Cripps, *Old English Plate*, should find a goodly circle of readers. Those who have had occasion to refer to Cripps's work must have frequently expressed the wish that out of the mass of important matter contained in the book some one would sift that which is necessary to the student who wishes to acquire a sound grounding in the subject, and publish it in a cheap and handy form. This Mr. Macquoid has done in a most satisfactory manner, his excisions being confined almost entirely to historical and technical details which are of little real value to the amateur.

A Short History of Engraving and Etching
By A. M. Hind
(A. Constable & Co.
18s. net)

THE title of Mr. Hind's admirable volume belies the work. Rather should it have been called "A Complete History of Engraving," for within its five hundred pages is to be found almost all that a collector or student might wish to know regarding the history of engraving on metal throughout the various centuries and schools.

Mr. Hind opens his book with an interesting chapter on processes and materials, which, however, will undoubtedly appear to many to be far too brief. States of prints, for instance, are dismissed in about twenty lines, while the important question of paper is almost as cursorily treated. Both these subjects are of sufficient importance to merit a chapter to themselves, and had this been done, the work would have had an enhanced value—to the beginner at least.

The major part of the book, however—that which deals with the great engravers of the past four hundred years—is singularly complete, and, with very few exceptions, all the more important masters of the graver, stipple-point, etching-needle, and scraper are considered. Amongst the few serious omissions, however, is that of the name of the French line engraver, Gregoire Huret, which does not appear even in the classified list at the conclusion of the book. Though not ranking with such masters as Nanteuil, Edelinck, and Masson, still, Huret's engravings are so numerous, many being from his own designs, that some mention of him should have surely been made. Born at Lyons, at the beginning of the seventeenth century, Huret worked for many years in Paris, where he died in 1670. Many famous personages were made the subject of his graver, amongst the number being Louis XIV. when a child; Cardinal Mazarin; Louis de Bourbon; Comte de Soissons (one of his best prints); and François de la Rochefoucauld.

STUDY OF A WOMAN'S HEAD
BY FRANÇOIS BOUCHER, AFTER WATTEAU
(FROM A. M. HIND'S "SHORT HISTORY OF ENGRAVING")

One of the most interesting sections of the book is that which deals with modern etching, in which is contained an almost complete survey of the etcher's art from Charles Jacque up to Frank Brangwyn.

In appendices the work is especially strong, there being no fewer than three. The first, which consists of a classified list of engravers, is arranged to give a continuous survey of engraving under the headings of the different countries; the second a general bibliography; and the third an index of engravers and individual bibliography, in which is included no fewer than 2,500 names, covering all the engravers and etchers mentioned in the book.

A word must be said as to the illustrations, of which there are over a hundred. Though in many instances Mr. Hind has been necessarily compelled to include illustrations of a hackneyed type, very many will be new to the average reader, their inclusion giving a freshness to the volume which is lacking in many a work of a similar character.

The History of Engraving from its Inception to the Time of Thomas Bewick
By Stanley Austin
(T. Werner Laurie
6s. net)

A VOLUME of a far different character is that which Mr. Austin gives us. Thirty thousand words are scarcely sufficient to cover the whole history of engraving, and yet this Mr. Austin attempts to do, though, it is to be feared, he fails, and that badly.

"The following pages," says Mr. Austin in his preface, "are written with the express purpose of giving in a concise and popular form such account of the history of engraving as it is possible to give within our limited knowledge of this debateable subject."

That the work is written in a popular form no one will deny, but we fail to see that any useful purpose has been served by its publication. The author's sense of proportion is deplorable. He dismisses the French and Italian schools of engraving in some twenty pages, while devoting no fewer than ten to Bartolozzi and twice that number to Bewick. Bartolozzi was undoubtedly a notable exponent of his own particular method, and Bewick—though this is a debateable point—should be remembered for his efforts to revive the almost lost art of wood-engraving in this country; but surely, in a book in which Bartolozzi and Bewick are so generously treated, some mention should be made of such eminent engravers as John Raphael Smith, a master of both stipple and mezzotint; John Jones, another eminent mezzotinter; and the Wards (James and William), who are so identified with the work of Morland. The great school of French portrait engravers of the seventeenth and eighteenth centuries is similarly ignored.

The book also bears evidence of having been very

carelessly corrected. Peintre is spelt pientre; the name of Jean de Laune appears with an additional "L" in two places; and so on. As for Mr. Austin's popular style, we will conclude by quoting two examples. On page 88 we read, "Again, Callot was a fine character drawer as any that I remember," and on page 8 we find the delightful phrase, "Papillon . . . just planked the romantic story in."

The Engraved Work of J. M. W. Turner. By W. G. Rawlinson (Macmillan & Co. Vol. I. 20s. net)

As an authority on the engraved work of J. M. W. Turner, Mr. W. G. Rawlinson is so well known that a volume from his pen is sure of an excellent reception. His valuable catalogue of the "Liber Studiorum," republished in 1906, is generally considered the standard work on the subject, and the present publication—a far more extensive undertaking—will undoubtedly occupy a similar position.

The volume before us deals with Turner line engravings on copper, of which Mr. Rawlinson catalogues and describes over 300 different engravings, to each of which copious notes are appended. In his introduction Mr. Rawlinson says "that the entire engraved work of Turner consists of nearly nine hundred examples, few of which will be found to have been omitted."

A second volume is in preparation, and a third may, perhaps, be required; and these three volumes, with the "Liber Catalogue," will embrace the whole engraved work of Turner executed during his lifetime and the period immediately following his death.

Mr. Rawlinson's introduction makes interesting reading, for one finds therein an invaluable description of the different processes, as well as an account of Turner's method in assisting and supervising the engravers who transferred his wonderful paintings and drawings to the engraved plate.

In the catalogue, not only is each plate fully described and the different states enumerated, but in almost every instance the locality of the original picture is given, and frequently the date of its last appearance in the sale-room.

As a frontispiece the book has a reproduction of Turner's portrait of himself at the age of 23 years, well known to all frequenters of the National Portrait Gallery.

The Old Royal Plate in the Tower of London By E. Alfred Jones (Fox, Jones & Co., Oxford 31s. 6d. net)

A VOLUME from the pen of Mr. E. Alfred Jones, whose writings are well known to readers of THE CONNOISSEUR, is sure of a large circle of readers, his important works on "Old English Gold Plate," and the collections of plate at Windsor Castle and Cambridge, and in the possession of the Czar of Russia, Mr. Leopold Rothschild, and Mr. J. Pierpont Morgan, having placed him in the front rank of authorities on old silver and gold plate.

The present volume, in which is also included an account of the old silver communion vessels of the Chapel of St. Peter ad Vincula within the Tower, makes interesting reading even to those not especially interested in old silver, whilst the admirable photogravure plates, of which there are over twenty, make it of the utmost value to the silver enthusiast.

Twenty-two pieces of plate are at present preserved in the Jewel House at the Tower of London, these being exclusive of the eight maces for serjeants-at-arms, fifteen trumpets, and twelve saltspoons. This collection, though of considerable interest and value, cannot compare with that kept in the Tower in the days of Charles I., which, by the King's orders, was ruthlessly destroyed, and of which only three pieces are now believed to exist. Amongst these is the silver-gilt Coronation anointing spoon—a magnificent example of early silversmith's work, dating from the twelfth or early thirteenth century. A very early piece, too, is the standing salt with cover, known as the "Queen Elizabeth Salt," which bears the hall-mark for the years 1572-73. Apart from these no piece is of an earlier date than 1660. They include a large massive font and cover and basin, a large wine fountain, a large salt in the form of a tower, known as the "Salt of State," eleven standing salts, known as "St. George's Salts," two tankards, a flagon, two dishes, and the maces, trumpets, and spoons already mentioned.

In the Chapel of St. Peter ad Vincula are two communion cups and three patens, which range in date from 1559-60 to 1681-82.

Mr. Jones was graciously granted permission to examine the Tower plate by His Majesty the King.

George Baxter, Colour-Printer: His Life and Works. By C. T. C. Lewis (Sampson Low, Marston & Co. 6s. net)

THERE is at the present time an undoubted demand for the work of that most prolific colour-printer, George Baxter, and we presume that Mr. Lewis's book will achieve a by no means inconsiderable success; but we should be extremely surprised if the craze for these so-called artistic prints does not die out just as suddenly as it sprang into life. It is therefore almost with amazement that one regards this book by Mr. Lewis, in which is evidenced many years of

labour and research; and the question naturally arises, "Was the subject worth the trouble?" There are, of course, Baxter enthusiasts who will welcome this book with cries of joy, and this fact will no doubt be sufficient reward for the author; but, nevertheless, it is remarkable that there should be a demand at all for a volume about a man whose work was only interesting owing to its novelty, and cannot in the smallest degree be considered artistic. Baxter was a clever printer; but there his claim to recognition ends, and for Mr. Lewis to designate him an artist and a genius displays a woeful ignorance of the meaning of the two words.

"AT THE PIANO" (THE PIANO PICTURE) BY WHISTLER (FROM "THE LIFE OF WHISTLER")

The Life of Whistler*

IN the face of all opposition on the part of Whistler's executors, the Pennells' *Life of Whistler*, authorised by the master in his life-time—the very appearance of which proclaims their contents, for they are bound in the gold-lettered brown boards and yellow canvas back that we have come to associate with every book bearing the master's name on the cover—has at last been given to the world. Although the reading matter comprises over six hundred pages of close print, it contains scarcely a line from beginning to end that could be spared from this masterpiece of biographical writing. E. R. and J. Pennell, the joint authors, knew Whistler intimately during the latter half of his life, and have taken infinite pains to ascertain the true facts of his earlier years. Staunch friends and enthusiastic admirers of the master, of whom they invariably speak in terms of profound reverence, they have nevertheless kept their enthusiasm under control, and have not allowed their admiration to run away with their better judgement. Only in very rare instances, once or twice, can we detect a touch of exaggeration, such as the statement that Whistler "drew better than Ingres." But on the whole the note of restraint runs through the book, and even the references to the master's innumerable quarrels with friend and foe, which to him seemed to be the spice of life, are managed with admirable tact. Of real criticism there is but little, nor is this essential for a purely biographical work.

The task was not an easy one, and though these pages contain no hint of complaint, Whistler himself must have been the cause of many a difficulty. For, brilliant wit and fascinating raconteur that he was, Whistler, who would not shrink from sacrificing a friendship of years' standing to a smart sally or epigrammatic shaft, was, it is to be feared, inclined to sacrifice strict facts to picturesque embellishments, even when prompting his Boswells for their formidable task. For some mysterious reason he would not own up to the place of his birth—Lowell, Massachusetts—and during the famous Ruskin trial he declared in the witness-box that he was born in Philadelphia; whilst on other occasions he would state that he was born in Russia. He concealed from his biographers that, after leaving West Point, he was for some months apprenticed to Mr. Winans in the locomotive works at Baltimore

THE LITTLE LADY SOPHIE OF SOHO (ROSE AND GOLD) BY WHISTLER (FROM "THE LIFE OF WHISTLER")

* *The Life of James McNeill Whistler.* By E. R. and J. Pennell. (W. Heinemann. 36s. net.)

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and "spoke as if he had gone to Washington straight from West Point." With reference to the Leyland Peacock Room, he told them, "I just painted as I went on, *without design or sketch*—it grew as I painted." Yet the Pennells have been able actually to reproduce some of the preliminary sketches for this room among the extraordinarily well-printed illustrations.

The instances could be multiplied. *The Times* account of the great farthing trial, for instance, does not include the choicest gems of the master's wit, which are recorded in his own version in the *Gentle Art*. Frequently the authors' sense of fairness makes them state dispassionately both sides of the disputed questions, as in their account of the sequel to Whistler's dispute with Haden. "Haden said he fell through a plate-glass window, Whistler that he knocked him through. Haden maintained that both brothers were against him, Whistler that he demolished Haden single-handed."

Of Whistler's importance in the history of modern art, of his influence upon modern æsthetic thought, there can be no question. It was he who, single-handed, took up the fight against the inanities of mid-Victorian academism, and opened the eyes of the English world to the real function of the painter's art. His "Ten o'clock" Lecture has made history, and has become the gospel of modern criticism. The state of British art when Whistler came across the Channel is best described in his own witty words:—

"When I came to London I was received graciously by the painters. Then there was coldness, and I could not understand. Artists locked themselves up in their studios—opened the doors only on the chain; if they met each other in the street they barely spoke. Models went round silent, with an air of mystery. When I asked one where she had been posing, she said, 'To Frith and Watts and Tadema.' 'Golly! what a crew!' I said. 'And that's just what they says when I told 'em I was a posing to you!' Then I found out the mystery: it was the moment of painting the Royal Academy picture. Each man was afraid his subject might be stolen. It was the great era of the subject. And, at last, on Varnishing Day, there was the subject in all its glory—wonderful! The British subject! Like a flash the inspiration came—the Inventor!—and in the Academy there you saw him: the familiar model—the soldier or the Italian—and there he sat, hands on knees, head bent, brows knit, eyes staring; in a corner, angels and cog-wheels and things; close to him his wife, cold, ragged, the baby in her arms—he had failed! The story was told—it was clear as day—amazing!—the British subject!"

The authors have recorded many of the master's inimitable conversations and comments on men and matters, which alone would suffice to establish the success of this great biography. What wealth of malicious humour in Whistler's account of his hanging pictures at the Liverpool Exhibition in 1891:—

"You know, the Academy baby by the dozen had been sent in, and I got them all in my gallery—and in the centre, at one end, I placed the birth of the baby—splendid—and opposite the baby with the mustard-pot, and opposite that the baby with the puppy—and in the centre, on one side, the baby ill, doctor holding its pulse, mother weeping. On the other, by the door, the baby dead—the baby's funeral—baby from the cradle to the grave—baby in heaven—babies of all kinds and shapes all along the line, not crowded, you know, hung with proper respect for the baby. And on Varnishing Day in came the artists—each making for his own baby—amazing! His baby on the line—nothing could be better! And they all shook my hand and thanked me—and went to look—at the other men's babies—and then they saw babies in front of them, babies to right of them, babies to left of them. And then—you know—their faces fell—they didn't seem to like it—and—well—ha! ha! they never asked me to hang the pictures again at Liverpool! What!"

Or his personal criticism of Beardsley: "Why do you get mixed up with such things? Look at him!—he's just like his drawings—he's all hairs and peacock plumes—hairs on his head—hairs on his finger ends—hairs in his ears—hairs on his toes. And what shoes he wears—hairs growing out of them!" But he made the *amende honorable* when, years later, Beardsley showed him his "Rape of the Lock" drawings. "Whistler looked at them first indifferently, then with interest, then with delight. And then he said slowly: 'Aubrey, I have made a very great mistake—you are a very great artist.' And the boy burst out crying."

This is the other, more sympathetic, side of Whistler's character. There are in these pages innumerable instances of his warmth of heart, nobility of character and generosity—innumerable "testimonials" from lifelong friends who demonstrate the loveable side of the man's nature. And above all, where art was concerned, Whistler fought with proud spirit for its dignity. He would know of no compromise. It was sacred to him. Nothing short of perfection would do, and, like every true great artist, he knew the despair as well as the triumph of creation. In the closing chapters of his life there is a note of deep pathos, of tragedy almost as great and moving as the tragedy of Rembrandt's and Michelangelo's closing years. Quite apart from the engrossing interest of the biography, the volumes are of the greatest value as a

Painted by J Roberts 1788 — Hon R^d Edgcumbe in the Character of Young Clackit — Lord W^m Russell, in the Character of M^cHeartly — Lady Caroline Spencer, in the Character of Harriet — Engraved by

Vide Guardian Act 1 S

To their Graces the Duke and Duchess of Marlborough

This PLATE is most respectfully DEDICATED

By their Graces most obliged and most grateful Servant James Roberts

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pictorial record of Whistler's achievement, the illustrations containing many works in American collections which are scarcely known on this side of the Atlantic.

The references to the founding of the "International" Society are open to correction. The Exhibition of International Art was not Whistler's idea, nor did he and Mr. E. A. Walton try to get a lease of the Grosvenor Gallery. The initiative in both cases was taken by Mr. Francis Howard, who subsequently invited Whistler, Mr. Walton, and others to join the committee. It was Mr. Howard again who, after abortive negotiations with the Grosvenor and Grafton Galleries, at Mr. Sargent's suggestion, secured Prince's Skating Rink, and finally formed a company to finance the first International Exhibition.

There was no question of Whistler agreeing "that members of the Royal Academy and other artistic bodies should be admitted." That question had already been determined before Whistler was asked to join the committee, and he himself proposed Mr. Alfred Gilbert, R.A., for first chairman. It was only subsequently, on the failure of certain inside advocacy of Whistler being elected to the Royal Academy, that Gilbert resigned, and Whistler adopted an anti-Academy attitude.

Books Received

William Callow, R.W.S., F.R.G.S., by H. M. Cundall, 7s. 6d. net; *The Writers' and Artists' Year-Book*, 1909, 1s. net; *Who's Who*, 10s. net; *Who's Who Year-Book*, 1s. net; *The Englishwoman's Year-Book*, 2s. 6d. net. (A. & C. Black.)

The Plate Collector's Guide, by P. Macquoid, 6s. net; *A History of Painting in Italy*, Vol. III., by J. A. Crowe and G. B. Cavalcaselle, 21s. net; *The Quarterly Review*, October, 1908, 6s. (John Murray.)

Sandro Botticelli, by Art. Jahn Rusconi, 7 lire; *Giorgione da Castelfranco*, by Ugo Monneret de Villard, 5 lire; *G. A. Amadeo*, by F. Malaguzzi-Valeri, 10 lire; *Masolino da Panicale*, by Pietro Toesca, 6 lire 50; *Gentile da Fabriano*, by Arduino Colasanti, 6 lire 50; *Sebastiano del Piombo*, by Giorgio Bernardini, 6 lire 50. (Instituto Italiano d'Arti Grafiche, Bergamo.)

Heraldry for Amateurs, by J. S. Milbourne, 3s. 6d. net; *Old English Furniture*, by G. Owen Wheeler, 10s. 6d. net. (L. Upcott Gill.)

The National Gallery, Part IV., by P. G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net. (T. C. and E. C. Jack.)

Musical Instruments, by Carl Engel, 1s. 6d. (H.M.'s Stationery Office.)

The Old Royal Plate in the Tower of London, by E. A. Jones, 31s. 6d. net. (Fox, Jones & Co.)

Wm. Morris, by Alfred Noyes, 2s. net. (Macmillan & Co.)

Vincenzo Foppa, by Constance Jocelyn Ffoulkes and Monsignor Rodolfo Maiocchi, D.D., 4 gns. (John Lane.)

A Flat Iron for a Farthing, by Juliana Horatia Ewing, illustrated by M. V. Wheelhouse, 2s. 6d. net. (George Bell & Sons.)

The Essays of Michael Lord of Montaigne, 3 vols., by John Florio, 31s. 6d. net. (Grant Richards.)

The English Hunt Annual, 5s. (T. N. Foulis.)

Twelve Ex Libris, by T. Erat Harrison, 6s. net. (Harrison and Sons.)

Old Norfolk Houses, by Geoffrey Birkbeck, R.B.A., £1 12s. 6d. net. (Jarrold & Sons.)

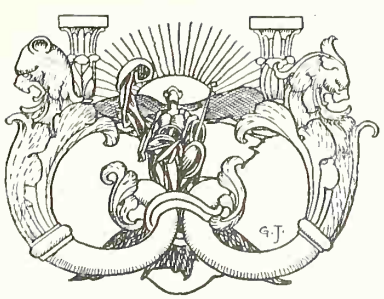
Adriaen Brouwer et son Évolution Artistique, by F. Schmidt-Degener. (G. van Oest & Co., Brussels.)

Die Renaissance in Briefen von Dichtern, Künstlern, Staatsmännern Gelehrten und Frauen, by Lothar Schmidt, 5 mks.; *Die Frühmittelalterliche Porträtplastik in Deutschland*, by Dr. Max Kemmerich, 11 mks. (Klinkardt & Biermann.)

Etchings of D. Y. Cameron and Catalogue of his Etched Work, by Frank Rinder. (Otto Schulze & Co.)

Les Dessins de D. Francisco Goya y Lucientes au Musée du Prado à Madrid, Vols. II. and III., by Pierre D'Achiardi, 35 frs. (D. Anderson, Rome.)

How to Appreciate Prints, by Frank Weitenkampf, 1 dol. 50. (Moffat, Yard & Co., New York.)



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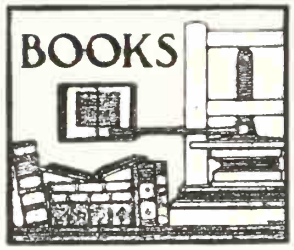
THE fine library of Lord Amherst of Hackney, which had long been on sale by private contract, fruitlessly as it happened, except that at the very last moment the whole of the Caxtons were so disposed of, was partly sold by auction at Sotheby's on December 3rd and two following days. During this period 450 lots changed hands, bringing the record down to "Holinshed" in the alphabetically arranged catalogue. On March 24th next and three following days the remainder of this valuable library will be dispersed, and another of the few really important private collections remaining in this country will then cease to exist. The interest which the Amherst library had for book-lovers was great and varied. It contained many of the rarest books which have occurred for sale during the past thirty or forty years, and these moreover were of a kind which for a long time past has excited the greatest interest, in that they illustrated the early progress of the printing press, thus affording a practical object lesson of a high educational value. Books of this character have increased in value enormously of late years, and were the Amherst library regarded merely in the light of an ordinary commercial speculation, the result so far achieved would be eminently gratifying.



For instance, the *Apocalypsis Sancti Joannis*, a block book, printed probably in 1455 in the Low Countries, which at this sale realised £2,000, was the same copy which sold at the Earl of Crawford's sale in 1887 for £500. It was now, as then, bound up with other matter, printed and in manuscript, and in contemporary oak boards, with brass bosses and clasps. According to Sotheby's *Principia Typographica*, Vol. I., p. 21, this block book belonged to the fourth impression, and like all works of the kind, has a value which can hardly be estimated in money. Again, the volume of the celebrated *Mazarin Bible*, containing the text of Genesis to the Psalms inclusive, together with the *Prologue of St. Jerome*, printed by Gutenberg & Fust about the year 1455, was the same copy which realised £500 at the Gosford sale in 1884. It now sold for £2,050. The *Mazarin Bible*, so called because it was found by De Bure in the library of Cardinal Mazarin, is probably the earliest book printed from moveable metal types, though there are some, even yet, who pin their faith in this respect to the thirty-six line Bible, known as Pfister's or the Bamberg Bible. As neither book bears any date, the controversy has ever been an open one, and will probably never be finally settled. The highest price ever paid for a complete copy of the *Mazarin Bible* was £4,000 at the Ashburnham sale in 1897. The Syston Park copy realised £3,900 in 1884, and the Perkins copy £2,690 in 1873. One of the peculiarities of this book is that it is found on vellum as well as on paper (the Ashburnham copy was on vellum), but that the vellum copies are not necessarily to be preferred. The paper copy in the King's library at the British Museum is, for example, much superior to that on vellum in the Grenville collection in the same institution. A comparison of the two would place this beyond doubt.

Taking the Amherst sale, so far as it has proceeded, in the order in which the books are catalogued, the following rare and important works are especially noticeable. The *Narrationis Amatoriæ Fragmentum* of Achilles Tatius, *editio prima*, 1544, 8vo, in contemporary morocco, with "T. Maoli et Amicorum" on the upper cover, £35; Alonso da Cartagena's *Doctrinal de los Cavalleros*, 1487, folio, £30 (old mor., 4 leaves in facsimile); *El Noveno libro de Amadis de Gaula*, printed at Burgos in 1535, folio, £47 (mor. super ex.); the *Apocalypsis S. Johannis* (1455?), Sotheby's third edition of this block book, five leaves only, £150 (mounted and cut close); *Aristotelis Ethicorum Libri*, 1479, small 4to, the second book printed at Oxford and the first with a certain date, £150 (mor., several leaves in facsimile); St. Augustine's *De Arte Predicandi*, printed by Fust at Mayence about the year 1466, folio, £102 (mor. ex.);

the same author's *De Singularitate Clericorum, editio prima*, 1467, the second dated book from the press of Ulric Zell, £75 (modern mor.); the same author's *De Civitate Dei*, 1470, folio, the first book from Vindelin's Venetian press, £52 (old cf., slight defects); and the excessively rare first edition of Balbus de Janua's *Catholicon*, printed in 1460, probably by Gutenberg, £530 (old cf., several defects). This high price was exceeded, however, by a good copy of the second edition of Juliana Berners' *Treatise Perteynynge to Hawking, Huntyng and Fysshynge with an Angle*, printed by Wynkyn de Worde at Westminster in 1496, folio, £600 (modern russ., a few defects).

Among the many other important books which changed hands at this sale, special mention must be made of Sir Richard Benese's *This Boke sheweth the Maner of Measurynge Lande*, in its original English calf binding by John Reynes, printed at Southwark without date, but about 1536. This sold for £50, while a single leaf of a Dutch block book (*cir.* 1455) made £41. We next come to a long series of Bibles in different languages, including the *Mazarin Bible* already mentioned. A slightly defective copy of the *editio princeps* of the *Pentateuch in Hebrew*, 1482, on vellum, realised £104; *The first Aldine Greek Bible*, printed at Venice in 1518, folio, £51 (old mor.); *The first Polyglot Bible* ever printed—the Complutensian Polyglot undertaken at the request and charges of Cardinal Ximenes, 6 vols., 1514-17, £110 (old cf.); and King Charles the First's own copy of the Cambridge Bible of 1638, £1,000 (red velvet, richly embroidered with silver threads). A remarkably good copy of *Coverdale's Bible* of 1535, folio, realised £385 (mor.). It was, of course, incomplete, no perfect copy of this book being known. It will be remembered that Dr. Gott's example realised £175 in March last. What seemed at the time to be a very high price was the £405 paid for the second edition of the "Great" or *Cranmer's Bible*, the first published under Cranmer's sanction, and printed by Whitchurch in April, 1540. All the leaves, with the exception of two duplicates, were genuine, but the title to the Old Testament was defective, and there were a number of worm-holes and stains. What was believed to be a quite perfect copy of the first edition of the *Bishops' Bible*, printed by Jugge, upon yellow paper, in 1568, realised £120 (old mor.).

This long list of Bibles, only a few it may be mentioned of a very important and valuable collection, was succeeded by what is probably the only copy existing of *The Book of Good Manners*, printed by Pynson in 1494. This belonged to the second edition, the first having been translated and printed by Caxton in 1486-7. The amount obtained was £240 (mor., some leaves missing). The *editio princeps* of Breydenbach's *Opus Sanctarum Peregrinationum in Montem Syon*, printed at Mayence in 1486, realised £48 (mor. ex., front in facsimile and slight defects here and there); the fifth edition (really the sixth) of Bunyan's *Pilgrim's Progress*, 1682, £76 (mor. ex., fine copy); and a copy of the actual fifth edition of the same allegory, 1680, £52 (mor. ex.); Dr. John Caius's *Of Englishe Dogges*, 1576, sm. 4to, which realised £39 at the Ashburnham sale in 1896, now sold for £68 (old cf.); Caoursin's *Knights of St. John of Jerusalem*, printed by R. Copland in 1524, which may be unique, as it is not mentioned by any of the Bibliographers, £45 (hf. cf., defective and incomplete); the two parts of the first English translation of *Don Quixote*, 2 vols., 1612-20, £50 (old cf.); the first edition of the *St. Albans' Chronicle*, and the second book printed by "the Schoolmaster," 1483-4, folio, £400 (mor., and seven leaves of "Table" missing); the *editio princeps* of the first classic ever printed—*Cicero's De Officiis*, Fust and Schoeffer, 1465, 4to, £700 (mor.); the second edition of the same work on vellum, 1466, £290 (mor.); and the first edition of Frobisher's *Voyages for the finding of a Passage to Cathaya*, 1578, 4to, £315. This copy realised £100 at the Earl of Crawford's sale in 1887, and in 1808 was bought for 1s.

The original edition of *Robinson Crusoe*, assuming that printed for W. Taylor in 1719 to be the first, a point which is perhaps not so clear as it is commonly believed to be, has been declining in value for some little time. The Amherst copy, the first issue, by the way, with the reading "always apply them" on the second page of the Preface, realised £100. It was rather a short example in modern calf, but clean and perfect, with the two leaves of Taylor's publications at the end. Another book, which realised £47, Cunningham's *Cosmographical Glass*, 1559, folio, has not been seen in the sale rooms since 1896, when the Ashburnham copy sold for £42. The Amherst copy was a good one, though the folding plan of Norwich had been backed and mended. Ferdinand De Quir's *Terra Australia Incognita*, 1617, 4to, the first edition of the first book in English relating to the discovery of Australia, made £51 (mor. ex., headlines cut); Fenton's *Forme of Christian Pollicie*, 1574, 4to, £82 (contemp. cf., arms of Archbishop Parker, slightly defective); Fichet's *Rhetorica*, Paris, 1471, 4to, £81 (old mor., fine copy); Foxe's *Acts and Monuments*, better known as the *Book of Martyrs*, 1st ed. of 1562-3, and a fragment of the same edition, £120 (mor. ex., title and several leaves in fac.); *Froissart's Cronycles*, printed by Pynson in 1523-5, £79 (mor. ex., several leaves repaired); Glanville's *De Proprietatibus Rerum*, printed at Cologne in 1472, folio, £100 (modern mor.); a copy of Wynkyn de Worde's edition of 1495, said to be the finest specimen of his printing, £275 (modern russ., a blank and last leaf wanting); a very fine *Graduale Romanum* MS. of the thirteenth century, on vellum, £1,650 (contemp. bds.); the *Vitas Patrun* of St. Jerome, printed by Wynkyn de Worde in 1495, £105 (mor., title in fac.); and Higden's *Polychronicon*, by the same printer, 1495, £102 (modern mor., some margins mended). This was the first book printed with musical notes.

It must not be supposed that we have exhausted the Amherst sale even so far as it has proceeded. Scores of valuable books would need to be noticed, and indeed enlarged upon, before anything approaching justice could be done to this remarkable collection. That, of course, is out of the question, though it would be

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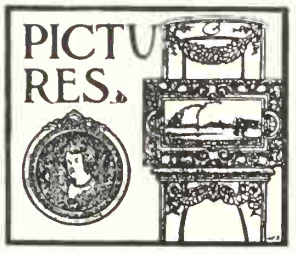
ungenerous to ignore the labours of Messrs. Sotheby's cataloguer in order to save a little space. Catalogues, whether of book sales or of any other character, are generally regarded with a casual interest, which does not accord very well with their undoubted importance. They may make or mar a sale—detract from or add to its probable result in the matter of pounds, shillings, and pence to an extent which would hardly be credited by anyone who was not aware of the possibilities one way or the other. We consider that the large amount realised (£18,072) for such part of Lord Amherst's library as has already been sold is due, in no small degree, to the excellence of the catalogue, which, correct in detail, and in that respect a valuable work of bibliographical reference, contains just what a prospective purchaser would require to know in whatever part of the world he may be.

Messrs. Sotheby's sale of Dec. 15th and 16th included books from the libraries of Mr. S. R. Christie Miller, of Britwell, and of the late Mr. William Holly, of Ockbrook. These and other properties realised nearly £1,200, of which sum £54 was given for what may be called a "symposium" affecting tobacco, in 17 vols., bound in half morocco extra. This consisted of an extensive and varied collection of prints, woodcuts, portraits of renowned smokers, tobacco papers, and numberless cuttings and extracts relating to tobacco. Mr. Christie Miller's library contained many good books, as for example, the original edition of Cutwoode's *Caltha Poetarum*, 1599, 8vo, £20 10s. (old russ., not subject to return); *Drayton's Poemes*, n.d. (1605), 8vo, £20 (mor., fine copy); the same author's *Idea: The Shepheard's Garland*, 1593, 4to, £30 (mor. ex., some leaves cut); and Nicholas Breton's *Pilgrimage to Paradise*, 1592, 4to, £22 10s. (cf., wanting N. 4).

The last sale of the year, also held at Sotheby's, occupied Dec. 17th and 18th, and was extremely important, the 343 lots in the catalogue realising as much as £4,128. A presentation copy from the author of Ben Jonson's *Workes*, 1616, folio, sold for £300, King Charles I.'s own copy of the *Book of Common Prayer*, 1634, folio, with his signature, £82; Mrs. Browning's *Battle of Marathon*, 1820, with inscription, £80 (cf.); the same authoress's *Two Poems*, 1854, with the original MSS., £83 (wrappers); Nichols's *History of Leicester*, on large paper, 4 vols. in 8, 1795-1815, folio, £80 (orig. hf. cf.); the first edition of the *Rubáiyát*, 1859, £40 (wrappers); what may be a unique copy of Goldsmith's *The Traveller*, issued, but apparently not published, by J. Newbury in 1764, 8vo, £26; *The Doom of Devorgoil* and a number of other holograph MSS. by Sir Walter Scott, £250; Ptolemy's *Cosmographia*, the first Ulm edition of 1482, £47 (vell., a few of the maps cut), and three very interesting relics of the historian of the *Decline and Fall of the Roman Empire*, comprising notes in his handwriting, his own copy of the *Essai sur l'Etude de la Litterature*, 1761, with notes, and the original MS. of the catalogue of his library made at Lausanne in 1785. These were sold separately, realising in the aggregate £70 10s.

WITH one or two unimportant exceptions the December sales have been singularly devoid of interest. A small collection of pictures and drawings of the modern English and other schools, the property of Mrs. Martin H. Colnaghi, was dispersed at Robinson, Fisher and Co.'s on December 3rd, the few of note including: B. J. Blommers, *Interior of a Kitchen*, with figures, on panel, 18 in. by 16 in., 130 gns.; G. Van Bockmann, *Dutch Coast Scenes* and *Figures*, a pair, on panel, 10 in. by 8 in., 1880, 102 gns.; A. Braith, *The Mid-day Rest*, 38 in. by 21 in., 1879, 125 gns.; Ph. Sadée, *The Fisherman's Wife and Children*, 27 in. by 22 in., 75 gns.; W. Rauber, *The Halt of the Baron's Family*, on panel, 51 in. by 30 in., 1881, 170 gns.; and J. Stark, *The Outskirts of a Wood*, with a figure making his way along a path shaded by trees, two deer are seen in a glade on the left, cloudy sky, on panel, 20 in. by 16 in., 150 gns. A further portion—the fourth—of the stock of pictures of the late Mr. Martin H. Colnaghi, occupied the same firm on December 17th, but it contained nothing of any general interest.



Messrs. Christie's first picture sale of the month (Dec. 5th) consisted of works by the old masters, from the collection of the late Miss Craven, of Bath, and from other sources. Miss Craven's property (the 75 lots realised £2,618 14s.) included two good examples of Sir William Beechey, each 50 in. by 40 in., *Portrait of a Lady*, in white dress, seated, in a landscape, 195 gns.; and *Portrait of an Officer*, in scarlet uniform, 110 gns.; two much-discussed Early English pictures, one a group of two small three-quarter length figures of a lady and gentleman walking, in a landscape, each wearing high-crowned black hats, canvas, 27 in. by 35 in., 400 gns.; and the other, a group of portraits of a lady and a gentleman, seated, with their four young children, on panel, 19 in. by 24 in., 155 gns.; and De Hooghe, *A Card Party*, on panel, 13 in. by 17 in., 270 gns. The other properties included one of the many versions of one of the pictures by Henry R. Morland in the National Gallery, *Washing*, 29 in. by 24 in., 100 gns.; an example of George Morland, *Lovers*, oval, 13 in. by 16 in., 240 gns.—this was sold at Christie's on May 23rd, 1850, for £1; and Pordenone, *Portrait of an Italian Nobleman*, in yellow dress and black cloak, standing, with a dog by his side, 71 in. by 35 in., 115 gns.

Messrs. Puttick & Simpson's sale on December 8th included an example of Sir M. A. Shee, P.R.A., *Portrait of Sophia, wife of the Rev. T. F. Dibdin*, Chaplain-in-Ordinary to William IV., the well-known writer on rare books, 100 gns.

Messrs. Christie's most important picture sale of the month consisted of the ancient and modern works

collected by Lord Amherst of Hackney, and various other properties (Dec. 12th). The first-named property (15 lots realised £1,559 7s.) included two drawings: D. Cox, *A Welsh Landscape*, with peasants and horse on a bridge, 10 in. by 14 in., 125 gns.; and C. Fielding, *A Highland Landscape*, with figures and sheep in the foreground, hills in the distance, 18 in. by 31 in., 1850, 310 gns.; and the following pictures: Early German School, *The Adoration of the Magi*, on panel, 12 in. by 13 in., 180 gns.; J. Fyt, *Two Dogs and a Cat*, with dead peacock, hare, partridges, and still life, 68 in. by 82 in., 105 gns.; F. Guardi, *The Entrance to the Grand Canal, Venice*, with Santa Maria della Salute and the Dogana, and gondolas, 18 in. by 32 in., 120 gns.; T. Luny, *Paul Jones, in the "Bonhomme Richard," defeating the "Serapis" off Flamborough Head*, 19 in. by 26 in., 90 gns.; and A. Van der Neer, *A Woody River Scene*, with buildings, angler, figures and animals, 7½ in. by 10 in., 270 gns. From other sources there were the following pictures: A. W. Bouguereau, *Distraction*, 64 in. by 38 in., exhibited at the Royal Academy, 1892, 430 gns.; T. S. Cooper, *In the Meadows at Noon*, 29 in. by 41 in., 1877, 160 gns.; H. H. La Thangue, *The Fern Gatherers*, 49 in. by 41 in., 110 gns.; B. W. Leader, *On the Welsh Coast near Barmouth*, 17 in. by 25 in., 1888, 100 gns.; F. Goodall, *Rebecca at the Well*, 60 in. by 42 in., exhibited at the Royal Academy, 1867, and elsewhere, 85 gns.; J. M. Nattier, *Portrait of the Marquise de Rumilly*, in white dress with pale blue robe and powdered hair, seated, holding some flowers in her hand, 51 in. by 38 in., 2,800 gns.; S. Ruysdael, *An Inn among Trees*, with carriages, figures and animals, 33 in. by 39 in., 145 gns.; Dutch School, *Portrait of a Gentleman*, in black dress with white collar, holding his hat in his right hand, 43 in. by 32 in., 155 gns.; Sir H. Raeburn, *Portrait of E. Finlay*, in dark dress with white vest and stock, 29 in. by 24 in., 220 gns.; Flemish School, *A Triptych, with The Descent from the Cross* in the centre, saints and donors on the wings, on panel, centre-piece, 17 in. by 14 in., 380 gns.; G. Romney, *Portrait of Abraham Newland*, Chief Cashier of the Bank of England, 1778-1807, in red and brown coat, with yellow vest, resting his arms on a table on which is a letter, 30 in. by 25 in., 330 gns.; A. Van der Neer, *Frozen River Scene*, with a town and numerous figures, on panel, 17 in. by 23 in., 360 gns.; G. Honthorst, *Portrait of Charles I.*, in grey slashed dress, standing by a table on which is the regalia, 86 in. by 54 in., dated 1630, 115 gns.; J. B. Crome, *Gorleston, Suffolk*, 21 in. by 35 in., 125 gns.; and J. Ruysdael, *View over the Castle of Bentheim*, 43 in. by 56 in., 180 gns.

Messrs. Phillips, Son & Neale sold on December 14th and three following days the contents of Lord Colebrooke's town residence, Stratford House, Stratford Place, W., among which were the following pictures:—Barker of Bath, *The Wood Gatherers*, 72 in. by 60 in., £100; Ruysdael, *View in Holland*, with buildings in the distance, and figures seated on a bank, on panel, 30 in. by 16 in., £100; Van der Helst, *Portrait of a Cavalier*, in black dress and hat, lace collar and cuffs, 60 in. by 42 in., £190; and a pastel by J. Russell, *Portrait of a Lady*, 20 in. by 15 in., signed and dated 1794, £300.

Messrs. Christie's last picture sale of the year (December 19th) comprised works by old masters and Early English pictures from various sources, the few of note including: J. M. Nattier, *Portrait of a Lady*, in white dress and blue cloak, 27 in. by 23 in., 120 gns.; Sir J. Reynolds, *The Hon. Miss Falconer*, in white dress and large hat, 28 in. by 22 in., 100 gns.; J. Hoppner, *Portrait of Miss Gray*, in white dress, powdered hair bound with blue ribbon, an unfinished sketch in oils, 20 in. by 16 in., 290 gns.; Rubens, *A Haruspex, or Soothsayer*, showing the omen to a Roman general, on panel, 29 in. by 41 in., 410 gns.; and N. Largillière, *Portrait of Monseigneur de Vintimille*, in cardinal's robes, seated, 50 in. by 40 in., 230 gns.

The Amherst Sale

THE sale of the art treasures of Lord Amherst of Hackney was the outstanding feature of the sale-room world during December, and, but for this sale, the year would have closed in the tamest of manners.

The dispersal took place on the 11th of the month, and, though the catalogue comprised only ninety-two lots, the remarkable aggregate of £38,796 8s. 6d. was obtained. From the commencement of the sale Christie's chief sale-room was filled to its uttermost limits, and English and foreign dealers vied with each other to secure the fine majolica, Limoges enamel, tapestry, and furniture gathered together by Lord Amherst.

The Italian majolica, of which there were some fifty pieces, occupied the first part of the catalogue, and very early in the sale a fine Urbino tazza, dated 1536, was knocked down for 440 gns. to a Frankfurt dealer. Later another dish, which Lord Amherst bought at the Fountaine sale for £120, made 190 gns.; and another, purchased at the same sale for 310 gns., made 360 gns. In fact, throughout the sale it was evident that the amount realised would be very far in excess of the original sum expended for the collection.

An especially fine piece was a Gubbio dish by Maestro Giorgio, 1522, painted with the *Death of Lucretia*, which reached the high figure of 1,300 gns., while a Della Robbia ware statuette of St. Lawrence went for 380 gns.

The Limoges enamels were catalogued in about twenty lots, which without exception realised notable prices. The chief proved to be an oblong plaque, painted with the *Death of the Virgin*, in brilliant translucent colours and gold, which was quickly knocked down for 1,700 gns. A pair of upright plaques by Nardon Penicaud made 1,540 gns.; a ewer by P. Courtois sold for 480 gns., and 550 gns. was given for an upright plaque painted with *The Last Supper*. An upright plaque by Jean Penicaud, which fifty-two years ago sold for no more than 21 gns. at the Sibthorpe sale, realised 280 gns.

The English and French furniture was not notable as

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regards quantity, but two lots amongst the latter were of such fine quality that they produced over £10,000. The first was a Louis XV. suite of two settees and twelve fauteuils, covered with Gobelins tapestry, which reached the notable sum of 7,000 gns. This suite, which was generally admired, was originally the property of Horace Walpole, and at the sale at Wolferton many years ago Lord Amherst secured it for no more than £220. The other lot also consisted of a Louis XV. suite, covered with similar tapestry, but comprising only seven pieces, a settee and six fauteuils. This too sold well, the final bid being one of 3,150 gns.

The dispersal concluded with the sale of a set of eight panels of old Gobelins tapestry, the subjects representing scenes in the military career of Louis XIV., from the series representing *L'Histoire du Roi*, the work of Le Brun, woven after cartoons by Van der Meulen. They were formerly at the Chateau of Moritzberg, Saxony. The sum that they were expected to realise was placed at varying figures, but no higher bid could be obtained than 12,000 gns., at which sum the hammer fell.

A few notable pieces were sold at Christie's on the 18th, and two good sales of old silver were held, but otherwise the month was uneventful. The first-mentioned sale included some Brussels tapestry, the property of the Marquis of Waterford, a set of four panels going for £903, and another set of five panels making £388 10s. In another property in the same sale a pair of upright panels of old Beauvais tapestry made £525. Mention must be made of an old Dresden group of the Postmaster-General and the King's Fool, which made £504; a group of lovers, from the same factory, £493 10s.; an old English marqueterie cabinet, £325 10s.; and a Louis XV. small secretaire, £304 10s.

THE plate sold during December at Christie's included several rare and interesting pieces. The first sale was the Blumenthal collection, on the 2nd and 3rd. Though the English portion did not contain any very early plate, the bidding for the Queen Anne and Early Georgian silver was keen, and good prices were realised. High prices were obtained for three-pronged forks, among the several lots being 53s. per oz. for 12 dessert forks of 1723 (13 oz. 15 dwt.). A small George I. dredger, dated 1723, weight only 2 oz. 12 dwt., octagonal in shape with a single handle, was secured for £13 10s. the oz., and a William III. trencher salt cellar, 1697, made £15 per oz. (1 oz. 11 dwt.)—one of the earliest domestic salt cellars which followed the ceremonial salts. Four similar salts, catalogued as of the same date, failed to arouse enthusiasm, the highest bid being 21s. per oz. They had undergone some "restoration." A pair of the earliest form of sauce-boats—those with two handles and two spouts, on moulded bases—by Thomas Tearle, 1728, reached £2 per oz. (32 oz. 13 dwt.). The second type of sauce-boat—similar to the preceding, but with only one spout and handle—was represented in this sale by two pairs, one plain, the other engraved with shells and rosettes, dated 1732 and 1734, sold for 25s. per oz. (14 oz. 6 dwt. and 27 oz. 4 dwt., respectively). A Charles II. caster, 1682, cylindrical in form, with reeded and corded borders, the cover surmounted by "cut-card" work, and the base pierced with foliage, the latter an uncommon feature, made £8 10s. per oz. (5 oz. 7 dwt.). £10 15s. per oz. was paid for an almost identical caster of the same date (5 oz. 11 dwt.). As all collectors know, English silver candlesticks anterior to the accession of Queen Anne are far from common. Three pairs were included in this sale of William III. date, 1691, 1698, and 1701. These had Corinthian pillars, with octagonal knops and plinths, and gadrooned edges. The first pair, 10 in. high, realised 50s. per oz. (40 ozs. 6 dwts.); the second, 45s. (25 ozs. 8 dwts.); and the third, 41s. (30 ozs.). Several such candlesticks are at Oxford and Cambridge, and in our great cathedrals, the form having evolved from those with clustered columns and square bases introduced in Charles II.'s reign. Six William and Mary, 1689, rat-tailed spoons, with shield-top flat handles, the backs of the bowls and the ends of the handles decorated with scrolls, sold for £29 (all at), while a single spoon of the same type and similar date reached the high price of £18. The price for the latter was due to the fact that it was made by a provincial silversmith of Hull, Thomas Hebden.

The second sale, on the 10th, contained several cabinet pieces, which realised high prices. For a pair of Queen Anne plain vase-shaped ewers, 1712, the large sum of £386 8s. was obtained (56 ozs. at 138s.). This affords some idea of the value of the two similar ewers belonging to the Czar of Russia, and one to the Corporation of Preston. A small Monteith punch bowl, somewhat late in date, 1717, of some interest because of the French inscription thereon, totalled £235 4s. (58 ozs. 16 dwts. at 80s.). A set of four plain X-shaped salt cellars, with circular tops, late seventeenth century, originally the property of the Serjeant's Inn, totalled £271 4s. (33 ozs. 18 dwts. at 160s.). This set is exactly like a pair of 1708 at Clare College, Cambridge. The hammer fell at £95 for a pair of interesting old Irish silver covers, pierced and chased with figures, animals, and birds, in the style of the familiar potato rings, by George Hill, of Dublin, about 1760. With these were two cut-glass bowls with silver rims. Four lots, the property of a lady, sold well. Two James I. goblets, with V-shaped bowls, dated 1616 and 1608, reached £600 and £420 (all at) (6 ozs. 12 dwts. and 4 ozs. 8 dwts.), a remarkable and unique pair of Charles II. candlesticks, 1673, with stems supported by four open scroll scrolls, the bases being formed of scallop shells, made the record figure of £1,420. The tray and snuffers made to match (but by a different maker) sold for £85.

The appearance of sacramental plate at a public

auction is always a sad sight to the most hardened sinner. And we cannot but express surprise and regret that a faculty was so easily obtained to dispose of the Charles II. silver flagon, 1683, of the parish of Sunningwell, in Berkshire, especially as it was a gift to the church by one Phillipa Jones. It was of the conventional shape, with plain cylindrical body, on a wide base. Its weight was 54 ozs. 18 dwts., and it made £250, later £210 was paid for a James I. beaker, 1610. One of the most interesting things in the sale was a great circular bowl and cover, with Louis XIV. decoration, by Paul Crespin, 1718, formerly in the collection of Don Ferdinando, of Saxe Coburg, which realised £583 17s. 7d. (265 ozs. 8 dwts. at 44s.) Exeter silversmiths seem to have done a thriving trade in mounting stoneware jugs in the reign of Elizabeth. Most of the existing specimens were mounted there, and one of the most prominent artificers was one John Ions. One of these jugs, of about 1575, was sold here for £140. A similar jug of tiger ware, with London hall-mark for 1580, sold for £250 in Christie's last sale (Dec. 16th). In this same sale a rare Queen Anne plain teapot with tripod stand with lamp, by William Bambridge, 1709, similar to one of 1708 at Sidney Sussex College, Cambridge, reached £138 12s. (22 ozs. at 126s.). A set of six Commonwealth stump-top spoons, by S. Venables, 1651, realised £95.

HERALDIC CORRESPONDENCE

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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

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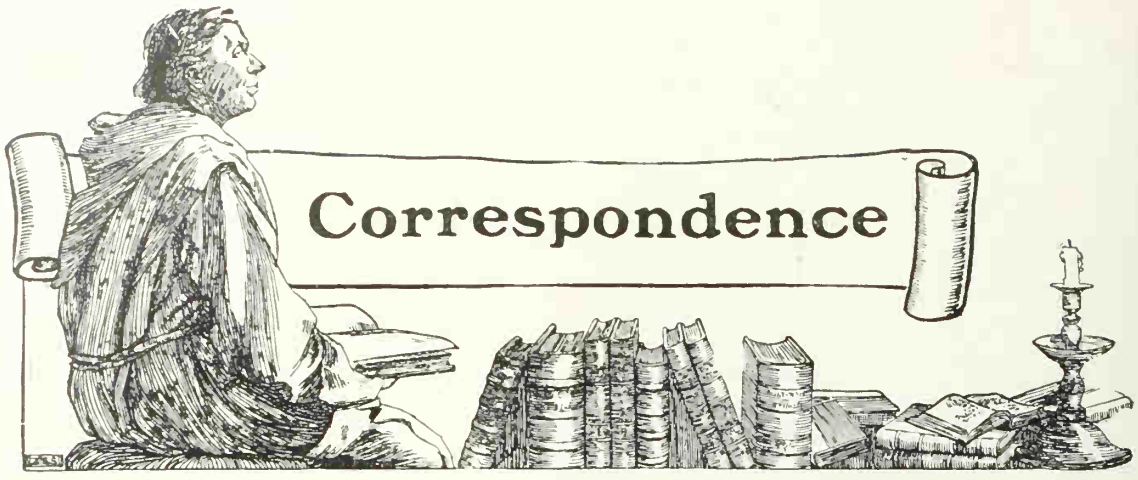

Correspondence

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

***Engravings.*— "The Gamesters," by W. Ward, after Peters.**—A540 (Tavistock).—A good impression of this engraving, in black, would command about £5 or £6.

Mezzotint, by T. Watson, after D. Gardner; and Steel Engraving, by W. Walker.—A545 (Slough).—Both your prints are of very little value.

Hogarth Prints.—A563 (Potchefstroom).—Hogarth prints have gone completely out of fashion, and it is now very difficult to sell them. A dealer would probably ask the following prices if he had a customer: *Harlot's Progress*, 50s.; *Rake's Progress*, 50s.; and *Marriage à la Mode*, £3. Your sets, however, appear to be incomplete.

"Morning," by A. Houston, after Mercier.—A581 (Belfast).—Your print is worth a few shillings only.

Sporting Print.—A946 (Leicester).—The miniature print sent for our inspection recently has no material value.

"The Rainbow, Salisbury," by D. Lucas.—A899 (Cranleigh).—There being many different states of this engraving, it is impossible to value your print without seeing it. Fine proofs in first state fetch from £40 upwards, while good prints generally command about £10.

Houbraken Heads.—A852 (Weston-super-Mare).—Your old line engravings are worth about 10s. each, if good early impressions.

Shakespeare Portraits.—A955 (Dorchester).—The Van Der Gucht portrait of Shakespeare is later than the Droeshout one. The latter, which appeared in the *First Folio* (1623), is the earliest and most generally accepted portrait of the dramatist.

***Furniture.*—Adam Wardrobe.**—A463 (Cardiff).—Your mahogany wardrobe is of Adam design, and if it is really a genuine piece of the period, it should be worth about 30 guineas.

Old Carved Chairs.—A525 (Frederick, U.S.A.).—Your two old carved chairs appear, from the history you give of them, to be very interesting pieces, and they are quite unique in form. They do not represent any particular period, and it is impossible to judge them adequately from a photograph. If your statement of their age is justifiable, the chairs are probably the work of monks, by whom the art of wood-carving was chiefly practised in early times. The fact of their being of mahogany, however, is somewhat inconsistent, as this wood did not come into general use until the first quarter of the eighteenth century. The tradition you refer to would not be likely to enhance the intrinsic value of the chairs, unless it can be absolutely confirmed by written proof, and also by evidence of sufficient age in the chairs themselves.

Jacobean Table.—A513 (Codford).—Your table is of Jacobean design, and if a genuine old piece of yew or oak, it is worth about £15 15s. The other two objects in your photographs are reproduced too minutely to enable us to form an opinion regarding them.

Chippendale Chair.—A559 (Sheffield).—Your letter regarding your chair is very interesting, and we suppose you have some definite evidence that it is by Chippendale, whose name, we may mention, was Thomas, not George. The fact that you have an eager purchaser certainly indicates the possibility of this. We think it would repay you to send us a photograph of the chair, as we have already suggested. We do not purchase any specimens submitted to us, and we are, therefore, better able to give our correspondents unprejudiced opinions.

Carved Corner Brackets.—A579 (Lincoln).—There is no particular value attached to these. They are probably Italian work, and carved in walnut.

Queen Anne Cabinet.—A998 (Lemberg).—Your cabinet appears to be an English walnut piece of the period of Queen Anne. The painted panel and decorations are unusual, and give it additional interest. The clock, however, is evidently a later addition, and did not form part of the original cabinet, as Nicholas Lambert was a clockmaker in London from 1750 to 1770. Upon the whole, the cabinet has a made-up look, and, as well as we can judge from photographs, its value does not exceed £50.

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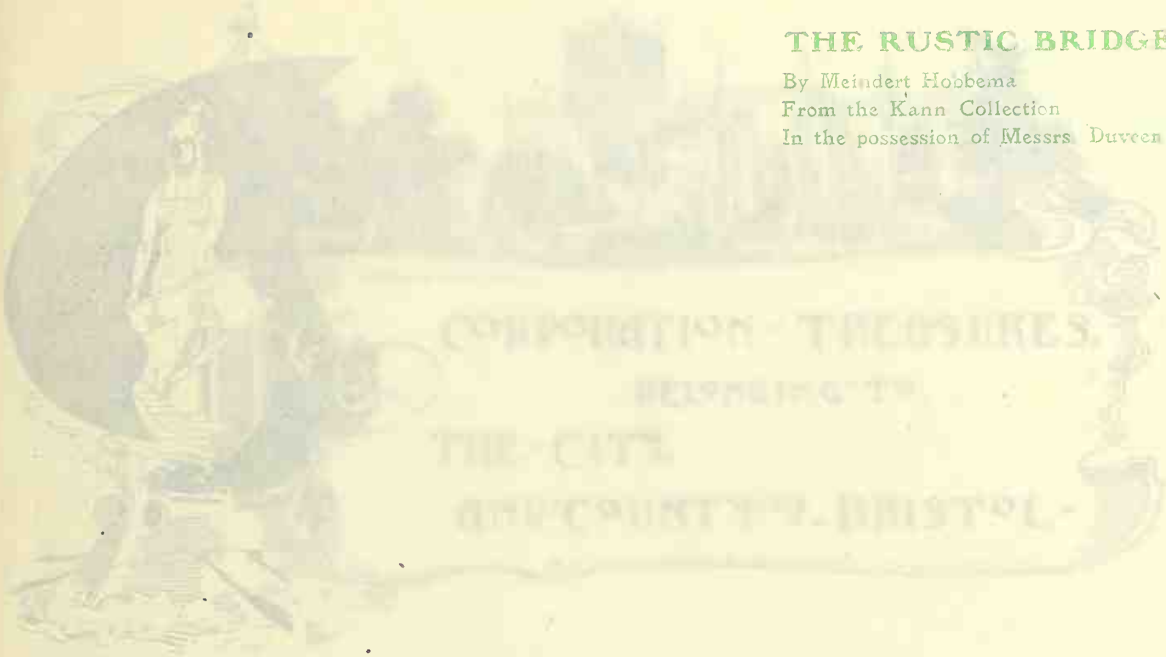

THE RUSTIC BRIDGE

By Meindert Hobbema
From the Kann Collection
In the possession of Messrs. Duveen Bros.

Part II. By Leonard Willoughby

OF the maritime cities of the world, it is probable that none has passed through so many picturesque vicissitudes as Bristol. From the very earliest days, when the city's history is lost in Celtic traditions, Bristol has ever been rich in historic associations. For many years it was the marriage portion of the queens of England, and it can boast of possessing a larger number of rights and privileges than any other city. After London it was the first city in England to attain the dignity of a county, and it can claim a remarkable number of famous men as its citizens. It was Bristol that sent forth John and Sebastian Cabot to discover North America; while there are intimate associations with such well-known names as Southey, Chatterton, Coleridge, Wordsworth, Hannah More, Elizabeth Fry, Edmund Burke, Humphrey Davy, Daniel Defoe, and Sir Thomas Lawrence. Of the great philanthropists, of which the city has been rich, Colston, Whitson, Richard Reynolds, Mary Carpenter, and George Müller are names which stand prominently forth.

THE MAYOR'S SEAL

In later years Bristol's most generous donor has been Lord Winterstoke, the head of that world-wide known firm, W. D. and H. O. Wills. This benefactor, so ever ready to support public enterprise, has given many valuable gifts to the city, amongst these being the Art Gallery and Museum. The name of Fry also is well known all over the globe; and Mr. Joseph Stores Fry, the head of the celebrated Quaker family, and the head of the great cocoa and chocolate manufacturers, has done much for local philanthropy. Of the great trades and industries of Bristol, it must suffice to say that to-day its exports include tobacco, paper, chocolate, and clothing; while the conditions of labour and the care of workpeople in its gigantic factories stand as an example for other cities and towns. Apart from commerce, Bristol is certainly rich in interests. From an historical point of view there is much to attract visitors. Its buildings, cathedral, and ancient churches; its historic spots and old inns—whose landlords are credited with having founded Bristol's reputation for hospitality—all make the city a most interesting one to visit. Socially, also, Bristol has associations which can never die; for it must be remembered that at the time of the city's commercial decline in the eighteenth century, the suburb of Clifton and Hotwells was the rendezvous of Society, who came there to "take the waters."

Taking a retrospect of the chief historical events of Bristol in connection with England's kings and queens since Norman days—for there are no events worthy of record prior to those days—I may mention the following interesting points.

Bristolians in 1068 were strongly opposed to rebellion, and were immediately submissive to the

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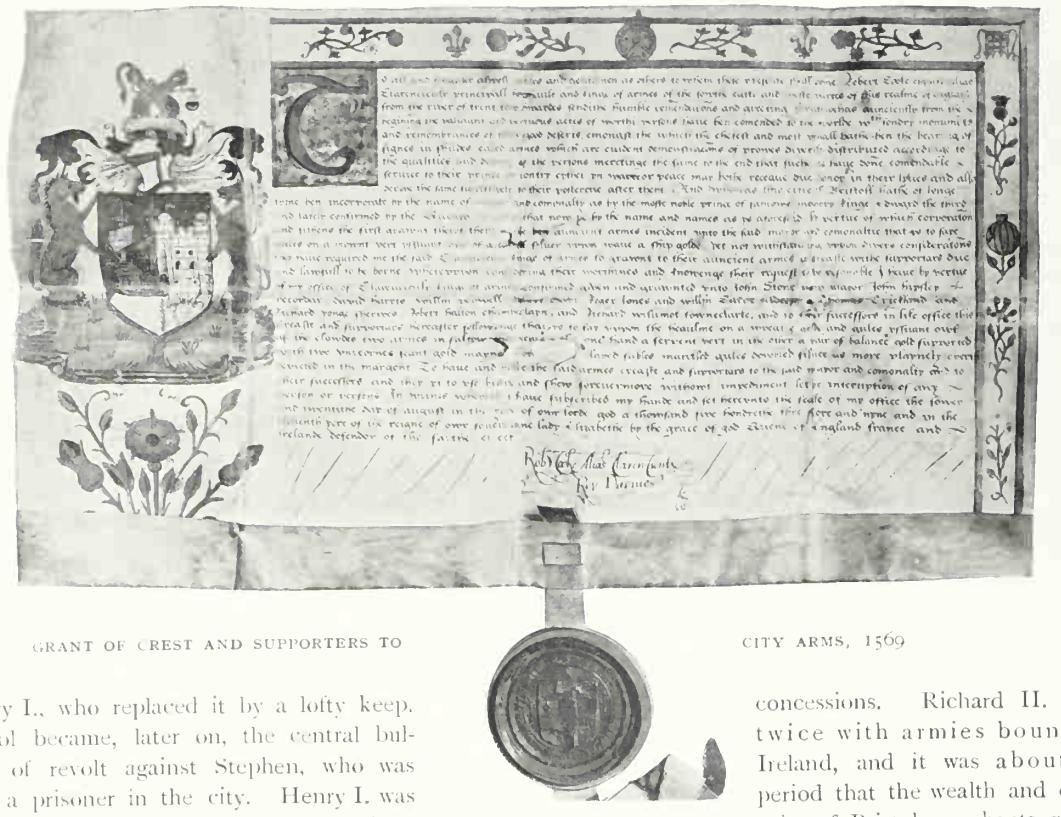
Norman rule. In fact, they actually beat off the three sons of King Harold, who entered the Avon with fifty-two ships, manned by Irish rovers, in the hope of plundering the town. This led to the erection of the castle on the weakest side of the city's defences—the narrow neck of the peninsula which connected it with Gloucestershire—and the strengthening of the city with a second wall.

In Henry I.'s reign the castle was demolished by Robert, Earl of Gloucester, the natural son of Henry I., who replaced it by a lofty keep. Bristol became, later on, the central bulwark of revolt against Stephen, who was kept a prisoner in the city. Henry I. was brought here for safety, and educated by a Bristol schoolmaster, which resulted in his rewarding the city with a charter giving Bristolians the city of Dublin as a place of habitation. John being, by right of marriage, the owner of Bristol and its castle, he granted the burghers their earliest charters of liberty, now extant. He was a frequent visitor, chiefly for hunting in Kingswood, which enveloped the eastern and northern sides of the city. In 1224 Eleanor of Brittany was brought captive to the castle, where she was kept eighteen years till she died. About this time the harbour was enlarged by the cutting of a wide and deep channel for the Froom. The old wooden bridge was replaced by one of stone, and the old original wall became useless for purposes of defence. Edward I. in 1284, after the conquest of Wales, held a parliament in Bristol, and spent Christmas in the castle. Edward II. twice sought refuge in Bristol, and from there was taken to his tragic end at Berkeley.

In Edward III.'s reign Bristol contributed 24 ships and 608 men to Edward's invasion of France. For this he granted the city a charter, hitherto confined to London alone, constituting the borough into an independent county. The absorption of the community on the southern bank of the Avon, and the creation of a common council, were also important concessions. Richard II. came twice with armies bound for Ireland, and it was about this period that the wealth and enterprise of Bristol merchants greatly developed. Many of the existing beautiful churches were then erected. In 1446 Henry VI. granted the burgesses further privileges during his visit to the city, while a few years later Edward VI.'s visit gave rise to Chatterton's tragic ballad, "Sir Charles Bawdon." Henry VII. came to Bristol for support and sympathy after Bosworth, and again four years later, when he levied a fine of 20s. on all townspeople worth £20, because he considered their wives were too sumptuously apparelled. Henry VIII. suppressed the wealthy abbey of St. Augustine and twelve well-known priories, but his intended visit to the city was put off owing to an outbreak of the plague.

Elizabeth made a "progress" in 1574 to Bristol, and the citizens gave her a magnificent reception,

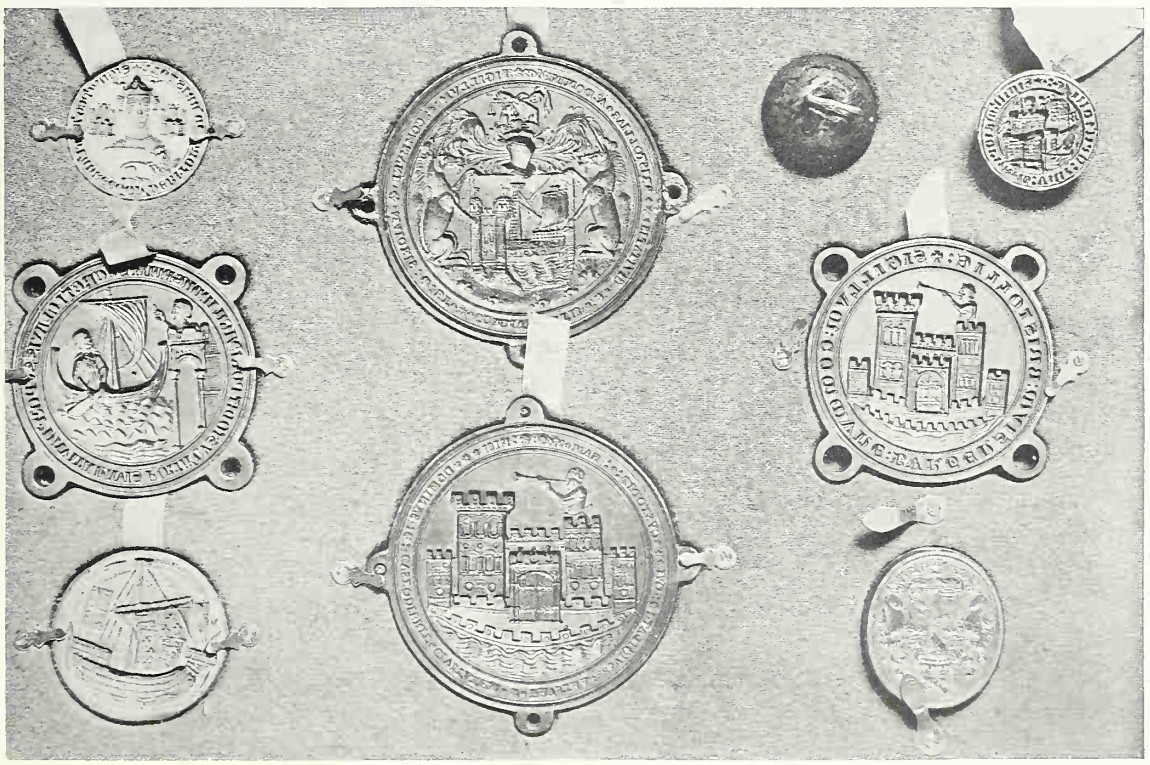


GRANT OF CREST AND SUPPORTERS TO CITY ARMS, 1569

which greatly delighted her. James I.'s queen came in 1613, and was also entertained in right royal style. Amongst the entertainments prepared for her was a sham sea-fight. So greatly pleased was she at her reception that she declared "she never knew she was a queen till she came to Bristol." In the Civil War Bristol was coveted by both parties, and at the outbreak the civic authorities admitted a parliamentary force. The city surrendered in 1643 to Prince Rupert, who seized it with a force of 20,000 men. In 1645 Bristol was seized by Cromwell and Fairfax, and during the Protectorate the castle was razed to the ground. Charles II. visited Bristol after his restoration, and James II., on his way to visit the scene of Monmouth's rout at Sedgmoor, also came. William III., after his victory at the Boyne, visited the city, as did Queen Anne in 1702.

The prosperity of Bristol declined during the reign of the Tudors, but on the conquest of Jamaica and the West Indies and the growth of the American colonies, it revived. Bristol was famous for its cloth trade, but this unfortunately decayed. Large sums were made in the sixteenth and seventeenth centuries by privateering enterprises of Bristol merchants. In the eighteenth century John Wesley began his open-air preaching; in 1770 Chatterton, a great literary genius, died by his own hand; in 1773 Hannah More's first work came before the public; and in 1774 Robert Southey was born in Wine Street. In 1831 the Bristol riots did enormous damage to property, life, and art treasures. In 1838 the *Great Western* steamship was launched — the pioneer of transatlantic steam traffic — but unfortunately this opportunity of establishing the lead in American steamship service was not accepted, and instead of following up this initial vessel with others of similar type, the proprietors allowed themselves to be supplanted by Liverpool. However, the advent of the Avonmouth and Portishead Docks, which the Corporation acquired in 1884, opened up a new era, and since then the trade of the port has steadily increased.

That Bristol is a place of remarkable interest and beauty is undeniable, and the individual who fails to find a charm of some sort, or to be impressed or instructed by what is to be seen in "the faithful city," must indeed be wanting in ordinary



BRISTOL SEALS

Statute Merchants' Seal, 1283
Ancient Common Seal (Reverse)
Admiralty Seal, 1460

Present Seal, 1569
(Obverse and Reverse)

Mayor's Seal
Ancient Common Seal (Obverse)
Later Mayor's Seal

intelligence. The object of my article is chiefly to describe the treasures belonging to the Corporation, and in doing this I have more than enough matter to deal with. I have already described in the first part of this article the insignia, such as the swords of state, maces, and collars of office, and also the pictures, and I have now to add a description of the arms and supporters of the city, the seals, and other interesting objects stored within the Council House. Of the magnificent Corporation plate I give illustrations, and it will at once be seen that the city is extraordinarily fortunate in being the possessor of a very valuable collection, a good portion of which, curiously enough, has from time to time been presented by local ladies, who have set a good example in this respect.

The design of arms of the city was no doubt originally taken from the common seal. There are many cities and towns whose arms have obviously been so formed by placing on shields the device of their seals, and when so treated were naturally quite appropriate. This practice began quite early. The arms of Bristol may be blazoned as: *Gules a castle argent, issuing therefrom a ship on the waves proper.* The arms are obviously derived from the fourteenth-century mayoralty seals, which bear a representation of a castellated water-gate with the prow of a vessel issuing from it. To the fifteenth century possibly belong three shields of arms formed by placing the devices or badges on parti-coloured fields of the livery colours. The crest and supports were added to the city arms by grant from Robert Cooke, Clarencieux, *temp.* Elizabeth. These consist of two unicorns. The crest is—*two human arms issuing from the clouds in saltire, one hand holding a serpent, the other a pair of scales.*

The common seal of the city is a fine double one, *temp.* Edward I., of latten, $2\frac{7}{8}$ inches in diameter. The obverse bears for device a representation of the castle of Bristol with two towers of unequal size, on the smaller of which is a man blowing a *tuba*, or trumpet. In front is a lofty gatehouse with closed doors set in a crenellated wall with a square turret at each end. The whole is encompassed by a second wall and ditch, or the water may represent the river Avon. The reverse has on the dexter side a lofty embattled arch or water-gate set in masonry, on the top of which is a man with a fillet round his head, with his left hand raised and forefinger extended. The rest of the field is occupied by a single-masted vessel on the waves—in which there are three fish—steered by means of a board by a man in a round cap.

Legend: ✠ Secreti Clavis Sum · Portus · Navita · Navis Portam Custodit · Portum Vigil indice prodit. Which means, "I am the Countreseal. (Here is) a haven, a mariner, a ship. The warder guards the gate (and) points out the haven with his forefinger." There is also a version of this fine seal, made in 1659. It is of latten, 3 inches in diameter, with the same device and legend, but differing in details of architecture.

The mayoral seals are three in number. The oldest is circular, $1\frac{1}{8}$ inches in diameter, of the same date, and by the same hand as the city seal. On the prow of the vessel in the device is a banner of England and the letter B. The second seal is circular, $1\frac{1}{2}$ inches in diameter, and of silver. The device is an ornate version of that on the older seal, with two warders blowing horns. The vessel is restrained by a chain, and the banner bears the arms of France ancient and England quarterly. Impressions of this seal are attached to deeds of 1364. The third mayoral seal resembles in character the other seals, except that there are two quartered banners on the towers, and that on the ship has the fleur-de-lys of France reduced to three. The seal probably dates from 1500. The mayor's seal now in use is oval, $1\frac{3}{4}$ inches long, with a shield of the city arms, with helm, mantling, and crest.

The Admiralty seal is circular, and of silver, 2 inches in diameter. Device: a single-masted vessel in full sail on the waves. The sail is charged with the royal arms — France modern, England quarterly. Date 1460. Other seals are those of the Chamberlain, which is 1 inch in diameter, the device being a bag or purse, drawn together with strings at the top. The "King's seal" of the Statute Merchants, provided under the Statute of Acton Burnell 1283, is circular, $1\frac{3}{4}$ inches in diameter, and has the king's bust between two triple-towered castles, with a lion of England in base. The "Clerk's seal" is now lost, though a detached impression of it in the British Museum bears a very coarsely engraved leopard's face and a legend, which appears to read—

BRISTO · CL MT.

The Council House requires no particular mention from an architectural point of view. Internally there are several fine rooms, such as the council chamber, committee rooms, Lord Mayor's parlour, and committee room for receiving deputations. The staircase is imposing, the treads being of enamel and brass. The balusters are also of brass, the design being Doric columns. In one committee room the walls are hung round with paintings of mayors, and portraits of the Earl of Pembroke, the Earl of Portland, the Earl of Dorset, Lord Byrlye, and the

RICART'S KALENDAR

Earl of Salisbury. Beneath these are a number of highly interesting letters, in frames, from the Duke of Cumberland, Nelson, Wellington, Sir Thos. Lawrence, Earl Eldon (Lord Chancellor), Duke of Beaufort, Earls Roberts and Rosebery, Marquises of Dufferin and Salisbvry. There is also the letter of surrender of the city to Prince Rupert, 1643. In another committee room are pictures of Edmund Burke, by Reynolds; Edward Colston, by Richardson; Lord Clare, by Gainsborough; Sir Richard Lane; Alderman Noble, by Bird, R.A.; Richard Bayley (mayor 1741), and Anne Bayley (mayoress), by Wood.

At the top of the stairs to these rooms is a large statue of Edward III.

In the Lord Mayor's committee room there is a finely carved oak fireplace, with the city's arms on it. The doors are extremely handsome and massive, and there is a panelled oak dado. The parlour has also a carved oak fireplace, the mantel being supported on marble columns. The furniture is magnificently carved and very solid, and the room generally is delightfully bright, lofty, and comfortable, and convenient for the purposes of the city's chief magistrate, whose multifarious duties are by no means light. Amongst the most interesting manuscripts and records of the Corporation is Robert Ricart's MS. entitled *The Maire of Bristowe is Kalendar.* Ricart was town clerk 1479 to 1508. This book gives a chronicle of the chief events in the history of the city, and also "the laudable costumery of this worshipfull Towne, and of the eleccion, charge, rule, and demenyng of Honourable Maire, Sherif, Bailiff, and other officers of the same Towne in Hexecuting and Guidyng of theire said officers during theire yeres." The description of the mayor's robes he is to wear on his election is "his habite, that is to seie his scarlat cloke, furred, with his blak a lyre hode, or tepet of blak felwet." The illustration given of one picture painted by Ricart himself in this book, depicts the induction of the mayor in the Guildhall. In the upper part of the picture, behind a table with a green cover, on which are a money-bag, a parchment roll, a penner and ink-horn, and a black leather bookcase, stand seven figures in scarlet robes. The retiring mayor is handing the Bible to the newly elected mayor, the sheriff, and four aldermen. Below are the town clerk, who is reading the oath from a book, the sword-bearer with the "Kynges Swerde and his hatte," or cap of maintenance, and one of the sergeants-of-mace holding a mace. The other seven sergeants, each carrying his mace, stand below the table, while on the other side are nine more aldermen. It will be noted the maces are of the old form, with flattened

heads. The date of this picture is *temp.* Edward IV. It is a most valuable and interesting book, and greatly prized by the Corporation.

Bristol city, so charmingly situated, so rich in treasure, history, and loyal fame, has set a high example to most towns. Its civic government is quite excellent, its citizens are wisely progressive, and with enlightened ideas, maintaining at the same time to the full the ancient dignity of their great city. Its venerable buildings are well preserved and cared for, and its fine shops, streets, and open spaces show artistic taste in many respects. It is a most important centre, and one still growing steadily in importance as a maritime port. All this is undoubtedly due to that stern old spirit of energy which is so conspicuously the trait of its citizens, and which has happily been inherited by succeeding generations of Bristolians from the rugged tenth century onwards, through all sorts of vicissitudes, down to this socialistically tending twentieth century. It is indeed a city full of throbbing life and enterprise, and yet withal still teeming with delightful links with the past, which age has in no way obliterated, rather only—

> "Time's gradual touch
> Has moulded into beauty many a tower
> Which, when it frowned with all its battlements,
> Was only terrible."

For the details of the Corporation plate, insignia, and seals I am indebted to Messrs. Jewitt & Hope's publication, *Corporation Plate and Insignia.*

PART OF SILVER DESSERT SERVICE (SEE PAGE 161)

Vol 23 Pp 153.

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Vol 22 Pg 84

Mademoiselle Parisot.

THE BRISTOL CORPORATION PLATE

No. 1

No. 2

No. 1.—*Silver-gilt rose-water Dish, bequeathed by Alderman Robert Kitchen, 1573. It is 19½ in. in diameter, and is engraved with Arabesque work, scallop shells and flowers. In the centre is a raised shield of arms. Hall-mark, London, 1595-6. Maker's mark* I. B. *in a shield, with a rose in base.*

During the riots in Bristol in 1831 this dish was stolen by James Ives, who cut it up into 167 pieces. He tried to sell some of the pieces to a Bristol silversmith, as being part of some old family plate. The story sounding suspicious, Ives was requested to call again next day, and bring with him the remaining pieces. This he did, when he was immediately arrested, and served a sentence of fourteen years. Mr. Williams, the silversmith, succeeded after great trouble in fitting the pieces together, rivetting them on to a silver plate, which now forms the back, and bears an inscription recording the history of the recovery of the dish. On Ives being released from prison at the end of fourteen years, he coolly called and asked to be allowed to see the piece of plate as restored, and which had caused him so much inconvenience.

No. 2.—*Silver-gilt Ewer, bequeathed by Robert Kitchen, 1573. It has a plain curved handle, the body being covered with Arabesque work. In front is a cherub's head in high relief. The height is 12 in. Hall-marks, London, 1595-6.*

No. 3

No. 3.—*Monteith Punch-Bowl of silver, 12 in. in diameter, and including rim 11 in. high.*

It is quite plain, with a moulded foot, and a moveable rim.

On the bowl are engraved the city arms, and round the rim: "The Guift of Mr. George Smyther."

Under the foot is engraved, "Exchanged in ye year 1709."

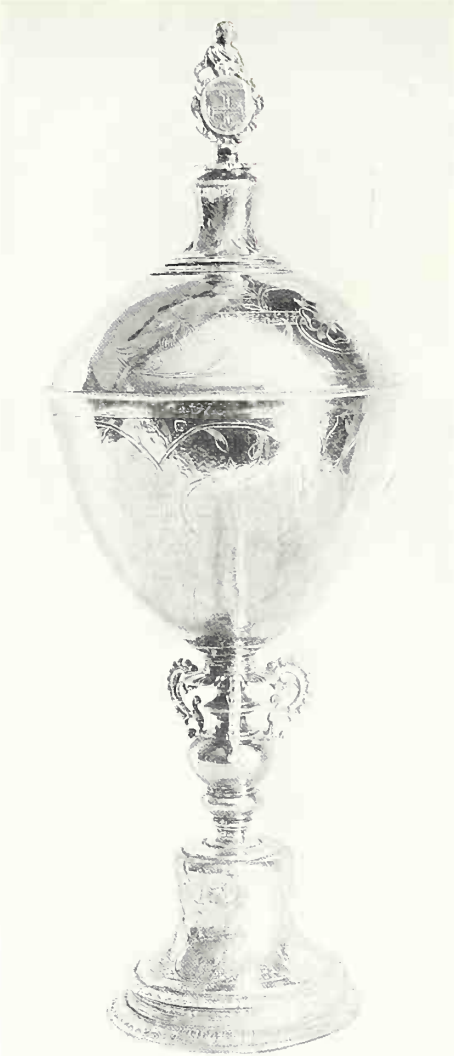
It weighs 105 oz. 7 dwt. Hall-marks, London, 1708-9.

No. 4

No. 4.—*Silver Tankard, 8 in. high. It has engraved on it the city arms, and inscribed, "The Guift of Mrs. Mary Boucher."*

Under the foot is inscribed, "Exchanged in ye year 1709."

Weight, 52 oz. 10 dwt.



No. 5

No. 6

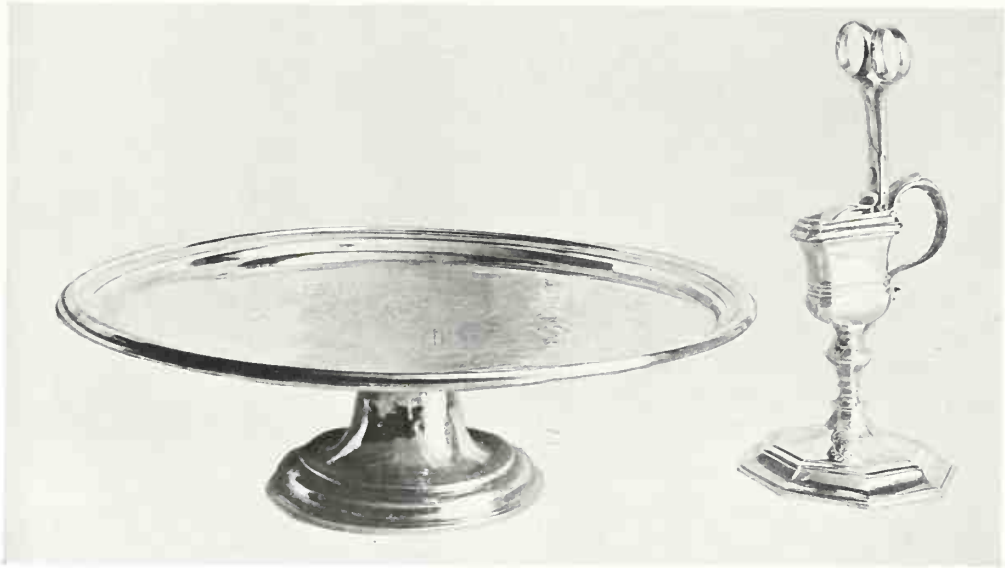
No. 5.—*The "Gra e Cup" is of silver-gilt,* 15¾ *in. high. The bowl and cover are engraved with scroll work and foliage. The stem of the spreading foot has three scroll-work brackets. A female figure, supporting an oval shield, surmounts the cover. On this shield are the donor's arms, and around the lip of the cup is the inscription:* Ex Dono Willmi Byrde Filii Willmi Byrde Generosi Istius Domvs Peeiive Benefactoris. 1597. *The donor of this cup, William Byrde, was son of a former mayor of Bristol. The cup, however, belongs to the charity known as "Queen Elizabeth's Hospital," founded by John Carr in* 1586 *for poor children and orphans, of which foundation the Corporation of Bristol were perpetual governors. This is why the cup is in the custody of the Corporation. Hall-marks illegible.*

No. 6.—*Pair of silver-gilt Tankards,* 13¾ *in. high. These are known to be two of the finest specimens existing, and are of great value. They are elaborately ornamented with belts of repoussé and engraved work, consisting of foliated Arabesques with festoons of fruit and flowers. In compartments are sea monsters. On the front are the arms of the donor, and round the lip the inscription: "Ex dono Johañis Dodridge Recordatoris Civitatis Bristoll,* 1658." *London hall-marks,* 1634-5. *Maker's mark, a bust.*

No. 7

No. 7.—*Two pairs of Silver Candlesticks, 10 in. high, with octagonal bases. They bear the city arms and the inscription, "The Guift of Mrs. Kath. Searchfield."*

Under the base is, "Exchanged in ye year 1709."



No. 8

No. 8.—*A pair of Silver Snuffers and Stand belonging to the above candlesticks. The salver is a plain disc, 12 in. in diameter, mounted on a short foot. It is inscribed, "The Guift of Mrs. Elizabeth James."*

Under the foot, "Exchanged in ye year 1709."

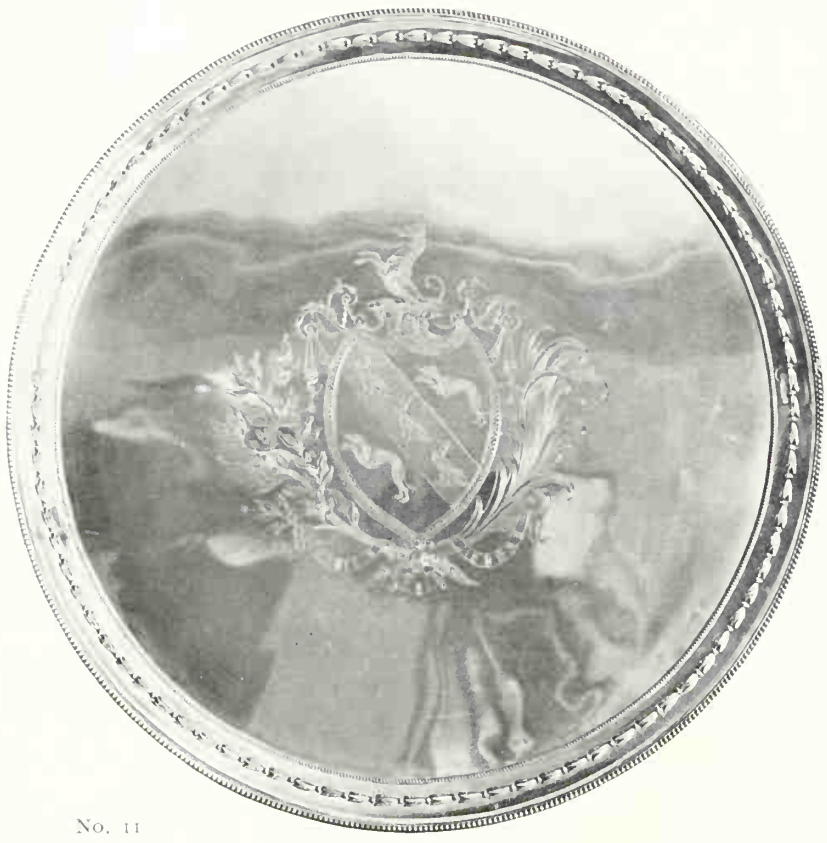
Hall-marks of all above, 1708-9.

No. 9

No. 10

No. 9.—*Silver Monteith*, 13¾ *in. in diameter, and* 14½ *in. high. The bowl is wrought in repoussé, with leaf work and the scalloped rim elaborately ornamented. Inscribed on side of bowl: "The Society of Merchants of the City of Bristol their Gift to Capt. Samuel Pitts for bravely defending his ship, Kirtlington Gally, the 7th of June,* 1728, *against a Spanish Rover in his passage from Jamaica to Bristol." In* 18[illegible] *this Monteith was sold by auction by the Captain's descendants, and purchased by the Corporation of Bristol for £*148 16*s. London hall-mark,* 1728-9. *Maker,* [R B] *Richard Bayley. The stand is modern.*

No. 10.—*Silver Candelabrum, with three branches, wrought in repoussé work. Presented by David Peloquin, Esq., Alderman of London,* 1770. *London hall-mark,* 1752-3.



No. 11

No. 11.—*Silver Salver, 15¼ in. in diameter, presented by John Mills Kempster in 1871.*

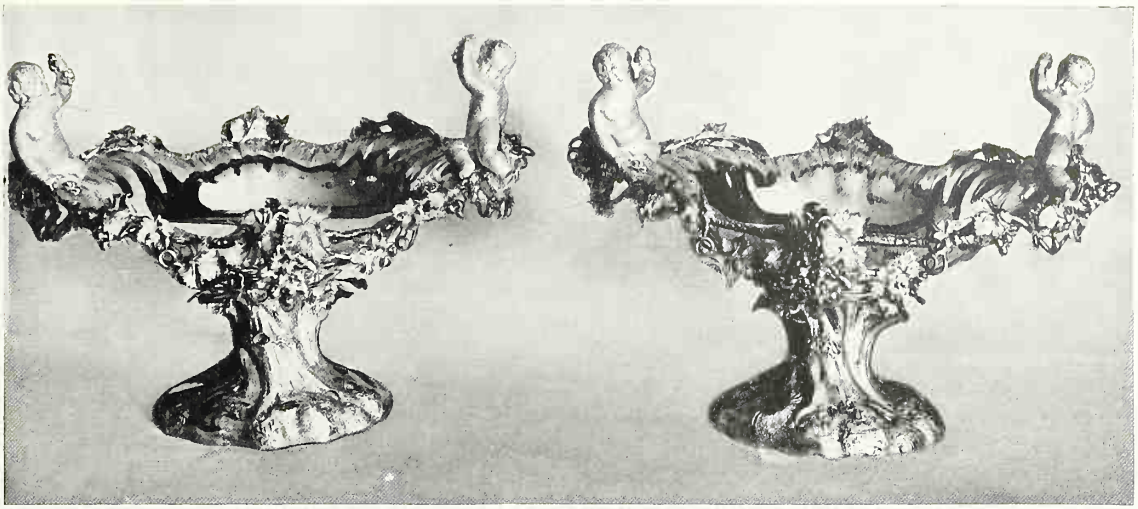
No. 12.—*Silver Monteith, measuring 16¼ in. in diameter, and weighing 13 lbs. 1 oz.*

It is ornamented with festoons and masks.

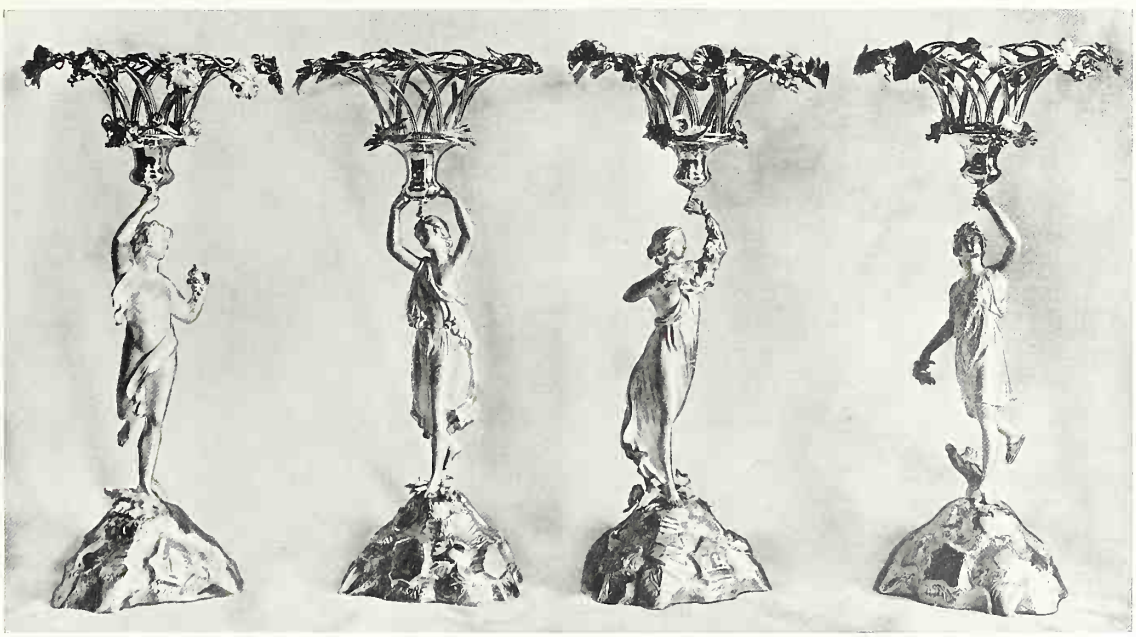
Given by Mr. Wathen to the Corporation.

London hall-mark, 1683-6.

No. 12



No. 13



No. 14

Nos. 13 and 14.—*Silver Dessert Service presented in 1851 to Sir John Haberfield on the completion of the sixth year of his mayoralty. On his death his widow presented the service to the Corporation.*

It consists of nine pieces: a centre ornament; two high fruit stands; two fruit baskets; and four corner dishes.

PORCELAIN

The Fry Collection of Bristol Porcelain

By Mrs. Willoughby Hodgson

More than a "certain amount" of mystery surrounds the beginnings of the manufacture of porcelain at Bristol, but it is certain that several attempts had been made prior to that of Richard Champion, who has left fewer details of his work than might have been expected from a man of his position and learning. Hugh Owen gives what may be looked upon as a good reason for this reticence. He says, "Had Champion become rich by the exercise of his industry, his perseverance, and his talents, there is no circumstance in the history of his manufacture, however trifling, that would have escaped chronicle. One of the most brilliant scientific successes, the Bristol porcelain manufactory was, commercially, a failure, and those most affected by it had more interest in endeavouring to forget the loss than they had in perpetuating the details of what was, at least, a mortifying defeat."

It was thought at one time that the Bristol china factory owed its origin to the removal of the Plymouth works to that city in 1770, but this has been disproved. In 1765 a company was established in Bristol, which made porcelain from Cornish materials. It was, however, found impossible to produce a glaze free from spots, and after fruitless trials the venture was discontinued. There is certain proof that in 1768 Richard Champion was making china in Bristol, and in 1771 William Cookworthy, of Plymouth, had a factory on Castle Green, which was taken over by Champion, and carried on by him from 1773 to 1781.

The account of how "china earth," found "on the back of Virginia," was sent over in a box from Charlestown, South Carolina, by Caleb Lloyd to his brother-in-law, Richard Champion, and to Richard Holdship at Worcester, reads like a combination of fairy-tale and Christy Minstrel ballad, and is an indication of the widespread interest which the industry excited. Caleb Lloyd stated

No. I.—BRISTOL TEAPOT DECORATED IN "LOWESTOFT" STYLE FROM THE FRY COLLECTION
MARK, B IN BLUE

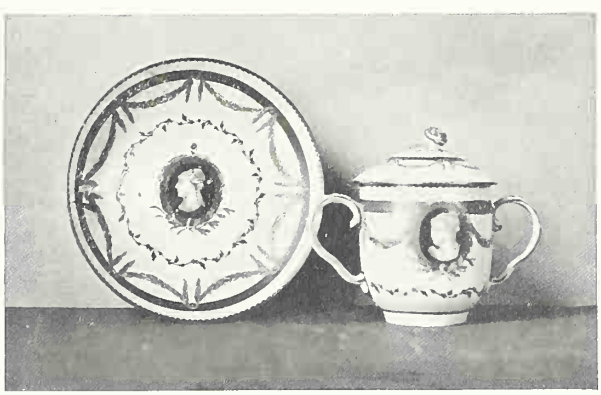
in a letter accompanying the box that it came "from the internal parts of the Cherokee Nations, 400 miles from hence, on mountains scarcely accessible." Champion could do nothing with the earth, which he praised for its purity, but which, he pointed out, required "stone to try with it." Holdship, though he never acknowledged receipt of the box or sent any report of its use to the giver, must have found it valuable, for we are told that he arranged to have a quantity collected and sent over to him.

No. II.—QUART JUG IN BRISTOL PORCELAIN MADE FOR MR. JOSEPH FRY MARK, + IN PALE BLUE

It was during this time, when our most famous potters were using every endeavour to discover the secret of Chinese porcelain, that the inscrutable Celestial, laughing in his sleeve, remarked: "They are wonderful people, these English; they try to make a body stand up without bones."

The Fry family was connected with the manufacture of porcelain in Bristol from its earliest days. Mr. Joseph Fry, who was born in 1728, appears to have been an original investor of £1,500 in the concern. He is spoken of as "a friend and partner of Richard Champion," though it does not appear that he took any active part in its management. A member of the medical profession, he had, by his high principles and personal charm, become a popular practitioner amongst the better classes of his fellow-citizens. It would seem that, being a man deeply interested in scientific discovery and invention, he sought rather the advance of these than any pecuniary advantage. He was also a partner in several other undertakings, for the perfection of which he used his chemical knowledge with untiring zeal. He died at the early age of 59. To Mr. Frances Fry, grandson of Joseph Fry, we are indebted for much information concerning the porcelain works of Plymouth and Bristol. He made exhaustive search in rate-books and other old documents, and was enabled thereby to locate the vicinity of the china factories and particulars as to the workers employed. Added to this, he brought together in the magnificent collection of porcelain which he amassed, a document "writ large" by the old-world potter with his struggles, successes, and failures.

There is, I think, too much stress laid upon one particular style of decoration as being characteristic of Bristol porcelain, namely, that of the laurel green looped festoons and wreaths. This decoration was frequently applied to Bristol china; but it must not be looked upon as proof that a piece so ornamented owed its origin to Bristol. There is in the Fry collection part of a tea-service of Chelsea-Derby porcelain bearing the Chelsea-Derby mark, which is so decorated, and which, if judged by this alone, would certainly be put down as Bristol. We are also apt to lay too much stress on the rings or spiral ridges found on both Plymouth and Bristol porcelain. These generally occur particularly upon the commoner ware, and are more or less visible to the eye; but in the finest specimens, such as form this collection, it is sometimes necessary to make a minute examination to



No. III.—TWO-HANDLED CHOCOLATE CUP, COVER AND STAND BRISTOL PORCELAIN FROM THE FRY COLLECTION

BURLINGAME PUBLIC LIB.

discover them. There is no doubt that at the time the Plymouth manufactory was absorbed into the Bristol works, it had attained a very high standard of excellence, and towards the close of its short existence the Bristol factory was turning out porcelain of the highest quality, beautifully painted by some of the best artists of the day. The fine vases and services of the Fry collection are noted for the exquisite painting of landscapes, birds and flowers, the richness of the enamels, colours, and the solidity of the gold, which is frequently unburnished, and when used in bands as decoration

In illustration No. i. we have an indication of the very general use of a style of decoration which has come to be known as "Lowestoft," and which was at one time supposed to belong exclusively to that factory. Here the flowers are somewhat larger than those usually met with, but the colours used and the treatment is the same—two roses, one of pink, the other purple and red, tied together with a red ribbon and a border round the neck and cover of red lines and dots. The mark on this teapot is "B" in blue. It is quite possible that this style of decoration had its beginning at Bristol, and found its way from there

No. IV.—BRISTOL CHINA CUP AND CREAM JUG DECORATED IN BLUE BY WILLIAM STEPHENS. MARK, + 2 FROM THE FRY COLLECTION

is generally ornamented with finely chased and pencilled designs. On a piece of Bristol porcelain may frequently be found all the colours of the rainbow in flower, foliage, and ribbon, but so artistically are these arranged, and so rich yet subdued are the colours, that they blend harmoniously, and never offend the eye. Again, the designs used as decoration are very varied, being frequently the same as those found on Bow, Chelsea, and Worcester porcelain. This is explained by the fact that the same artists and potters worked for a time at each of these places. The potting industry was at that time in so precarious a condition that it seemed a foregone conclusion that each and every venture should end in failure, and workers and artists were engaged in an increasing round of general post, carrying with them their patterns and designs.

to Newhall, where, we now know, it was very generally used, and to which factory we have of late years consigned so much of the porcelain at one time attributed to Lowestoft.

It is interesting to note that the large quart jug (No. ii.) belonged to Mr. Joseph Fry, and is ornamented with his monogram and the date 1777. The edge of the jug has a band of rich solid gold applied in scollops, and known as the Dresden border. This is frequently met with on fine specimens of Bristol porcelain. A ring of gold encircles the neck, from which depend looped wreaths of flowers and foliage in green, pink, blue, red, yellow, and purple. On the neck and below the festoons are sprays and sprigs, and round the base is a line of gold. The whole is beautifully painted, and the mark is a cross in pale blue.

In the chocolate covered cup and stand we have a specimen of Bristol porcelain decorated with medallion portraits in sepia on a deep chocolate ground, which reminds one of Dresden and Vienna at their best. Here, again, we have the Dresden edge, and the saucer, cup and cover have deep bands of rich gold beautifully chased with running patterns, and from which hang festoons of laurel leaves in green. Round the medallion on the saucer, and round the base of the cup, is a border of leaves and berries in gold. The cover is surmounted by a delicately modelled rose and foliage, the petals of the rose being edged with gold.

No. V.—BRISTOL SUCRIER AND STAND PART OF A TEA SERVICE IN THE FRY COLLECTION
HEIGHT, 5 INCHES MARK, + IN BLUE

In the little cup and jug of our illustration (No. iv.) we have two almost unique specimens of Bristol porcelain. They are remarkable for the style of decoration and for their unusual mark. They have the Dresden edge in rich gold, and are decorated with bouquets and sprays of flowers and foliage entirely carried out in pale grey-blue. The flowers are beautifully pencilled, and exhibit the wonderful skill of the artist—for it can have been no easy task to get so much feeling and effect with so delicate a colour upon a cold porcelain background. The handles of both are heavily gilt and the mark is a grey-blue cross over glaze, and the numeral 2 in gold. This was the mark of William Stephens, Champion's second apprentice, Bone, the famous enameller and artist, being the first. These two men were in the habit of marking the pieces which they decorated with these numbers. They were Champion's best artists, and specimens bearing their numbers are now rarely met with. No. v. illustrates the sucrier, cover and stand belonging to a very fine tea-service, which gives a very good impression of Champion's general style. The service is of fine porcelain, well modelled. Each piece is fluted, and both tea and coffee cups have handles. The flowers are brilliant in colour and beautifully painted. The gilded edges, though unburnished, are bright, and have a particularly rich and solid effect. Mark: a cross and the numeral 5.

In the teapot (No. vi.) we have a specimen marked with the sign for tin in red, but which is possibly one of those pieces made after Champion took over the Plymouth works. The style of decoration is one that was used at Bow, at Chelsea in its earliest days, at Plymouth, at Bristol, and at Worcester. The pattern had, no doubt, originally been copied from a Japanese model in the Kakiyemon style, and had been carried to the different factories by some wandering artist.

No VI.—TEAPOT, DECORATED IN JAPANESE STYLE
PLYMOUTH MARK FROM THE FRY COLLECTION

The colours employed upon this teapot are wonderfully clear and brilliant. The flowers are a vivid red, with tender yellow centres, and there is one blue branch on either side, after the manner of the blue rock of the Oriental, and finely painted insects in red and green. From a colour point of view this is a singularly pleasing specimen.

Vases were a speciality of the Bristol factory, and those belonging to the Fry collection have the added interest that at the close of the Bristol works they passed direct into the possession of Mr. Joseph Fry. The one illustrated is a magnificent specimen standing some 16 inches high, including cover, which is surmounted by a cone of berries enclosed in leaves in high relief. In each panel of the cover is a flying bird, and the edge of this and the neck of the vase are ornamented with a design in gold. Down each panel and round the base of the vase is a running foliage border in gold. Two of the panels are painted with trees and foliage and with exotic birds, whilst the other four have exquisitely painted landscapes alternately in crimson lake and a beautiful shade of clear pale blue. On either side the vase is encrusted with flowers and foliage in high relief. The original intention may have been that these should form the bases of handles; but if so, they were never added. Marks are rarely met with on Bristol vases, and no doubt Champion knew that his were too fine and distinctive to need any mark for their identification.

(*To be continued.*)

No. VII.—BRISTOL VASE PAINTED IN COLOURS
HEIGHT, 16 INCHES FROM THE FRY COLLECTION

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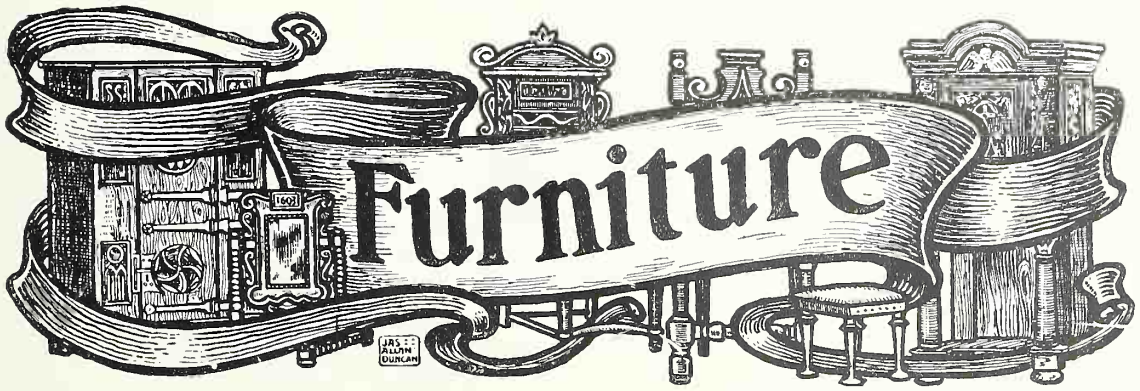
Drawn by J. Hunter

Engraved by J. Thomson

The Peris of the North



The Years of Walnut Part V. Queen Anne Walnut (1702-1714)

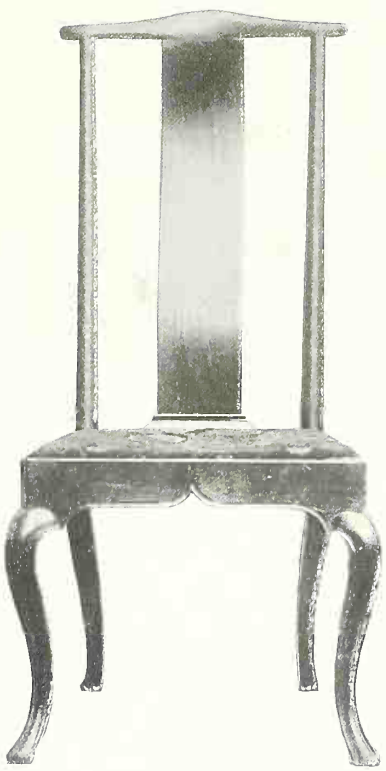
By Haldane Macfall

We now come to the Later Queen Anne, by some authorities dated from the middle of her reign to the end—1708-1714—but which I think is better dated from 1710 to 1715 (the first year of George the First). The most marked feature of this Late Queen Anne is the disappearance of the stretchers from the legs of the chairs, which fashion came in, it is true, in the more elaborate and princely pieces about 1708, though even here it is unusual, but which was almost universal in 1710.

This, indeed, was the chief difference, and we find the type of handsome chair that was the fashion in Queen Anne's mid-reign (under the vague name of the "Hogarth") being made in all essential particulars the same during the last years of the end of her reign, except that the stretchers are removed. The splat also, during these last few years, loses the simplicity of its edges, and becomes more and more elaborated in its outlines.

I give here a very early example of a country-made chair without stretchers to the legs, which is very interesting as showing how the belated country makers, whilst taking up new fashions, held on to old forms—for here we have the William-and-Mary beading to the lower edge of the seat-rail, and the early, very early, form of Queen Anne cabriole-leg, combined with the later seat and an almost Transition back; but the stretchers between the legs are gone. Had this been a town-made chair it might have belonged to the year 1710; but it may have been made at any time during the end of Queen Anne's reign, from 1710 to 1714.

On the stretchers being removed, the top of the cabriole leg, where it joins the seat, was first made very heavily and wide to increase its strength, now no longer assisted by the departed stretchers; and it will be noticed that the back legs also become club-footed, the squared ends to receive the stretchers being no longer a necessity.



I.—LATE QUEEN ANNE WALNUT CHAIR, WITHOUT STRETCHERS, 1710

The front club-feet, by the way (though this is rare), sometimes have what looks like a little shoe over the foot in the more ornate chairs where marquetry reserves are employed, as though to give a touch of fancy to the whole. Nor should it be forgotten that many of the chairs of Queen Anne's days were lacquered.

There also came in a fashion in the cabriole leg, about 1710, of placing a "ring," or, as it is sometimes called, a "garter," round the middle of the leg, as though to represent the top of a sock. It did not have a wide vogue; nevertheless it is not exactly rare.

Not only did the ordinary late Queen Anne splat-backed chair, whether smooth or ornate, rid itself of the stretchers, but the upholstered chair, and the double-seat (or love-seat), also shed the stretchers of the earlier part of the reign. These

II.—MAHOGANY UPHOLSTERED LATE QUEEN ANNE CHAIR, 1710–1715 FROM HAM HOUSE

III.—MAHOGANY UPHOLSTERED LOVE-SEAT, LATE QUEEN ANNE, 1710–1715 FROM HAM HOUSE

chairs with upholstered backs and cabriole legs came into very wide fashion about this time.

I show here such an upholstered chair, a double-chair (or love-seat), and a settee of late Queen Anne days, from the famous Cabal Room set at Ham House. These happen to be of mahogany, of which I shall have more to say later on. Mahogany began to be used to make furniture, though it is very, very rare, from 1710 to 1715, having been employed before this time only for inlays and similar decorative purposes. The cabriole legs are very simple and smooth and pure in form, with club feet, and the covering of the upholstery is a figured English velvet—a cream-coloured ground with the design in greenish browns and reds.

Another beautiful example is Earl Brownlow's chair, with its very fine upholstered design of a vase and flowers, which, with its fringe, gives it a very Stuart appearance.

The walnut upholstered chair belonging to the fine collection of the Honourable Charlotte Maria Lady North and Mr. Eden Dickson shows the shell on the otherwise smooth cabriole leg, and its upholstered covering is of the famous Mortlake tapestry, so finely woven that it looks like needlework. It is part of a set thus covered. Opposite to it is a handsome sofa from the same suite—a typical example of late Queen Anne design. This long seat or settee approaches the sofa form, though it is not as near a true sofa as the Ham House piece. The word sofa had been employed in France (taken from the East) in Orange-Stuart days, but only came into England in Queen Anne's time. We employ it to describe a long, low couch with upholstered seat, back, and arms, a form of furniture that grew out of the combination of the day-bed and the double-seat or settee. This piece is rather a long seat than a sofa; but, as we saw in the Ham House piece, the true sofa was coming in with the end of Queen Anne's reign; and we shall find that it rapidly ousted the day-bed and became a very important part of the furnishment of the approaching mahogany years. The sofa, then, came into England with the stretcherless cabriole legged Queen Anne chairs.

One of the earliest true sofas to be made in England is the famous one in the Houghton suite, in walnut, decorated with gold, and upholstered in emerald green velvet, belonging to the rich and handsome set of which I now show one of the chairs. This handsome Houghton upholstered chair in walnut and gold, with emerald green velvet covering, trimmed with silver or gold galon (braid), was made for Walpole—he had not yet built his great house at Houghton—and is a princely piece belonging to a very famous suite. Mr. Macquoid gives the date of this suite as 1709, and, I presume, upon solid pedigree; but whether made then or in any of the years from 1710 to 1715, it is of so rare a form and so rich a fashion that it could not greatly affect the ordinary forms of chairs of the well-to-do. But the form and great richness of its general effect, whether in chair, stool, or

IV.—MAHOGANY UPHOLSTERED LATE QUEEN ANNE SETTEE, 1712–1715 FROM HAM HOUSE

sofa, are so telling that they might, with great advantage, be employed to modern uses. It is sometimes known as the "Cholmondeley Queen Anne." The collection of the Marquess being a famous and superb one, however, contains many other "Cholmondeley pieces," with which it should not be confused.

Of a similar type, from the world-famous collection belonging to the Honourable Charlotte Maria Lady North and Mr. Eden Dickson, is the Glemham walnut gilt chair, though the piece I give has been covered with a rose-coloured silk damask of a later date. The carving and decoration are, however, far more elaborate, and the walnut is entirely hidden under the gilding. On the knees of the legs will be noticed the carved oval ornament known as a "cabochon." The suite of chairs, sofas, and stools was made for Lord North's London house, but owing to the smoke of some neighbouring works, was removed to his country seat of Glemham, showing that even the grandees of the day held such princely pieces in high esteem. The braid trimming of its upholstery was, like that of the Houghton chair, of silver galon.

The "grandfather chair," rare until Queen Anne's later years, now came into wider vogue with its stretcherless short cabriole legs and upholstered back, arms, and seat, and with its "wings" to the back, and covered with needlework, generally of bold design, in both fine and coarse stitch. The dates to which they belong may be judged by the style and details of the legs, which follow the designs of the chairs and sofas of the period in which they were made, as does the form of the arms. But, as I have said before, the original needlework is not often to be found on the upholstered work of the period; and it was largely covered with needlework, which continued in wide vogue after Dutch William's day, when his queen, Mary, brought it into such prominent fashion, on through Queen Anne's years, and well into the reign of George I. Indeed, even needlework carpets were also largely made by great ladies, among whom were Queen Anne and the Duchess of Marlborough. These needlework carpets were generally of wool-work of fine stitch.

I now come to the claw-and-ball foot that was used to end the later Queen Anne cabriole leg from about 1710, being employed upon the more ornate "splat-back Queen Anne chair without stretchers" during the last years of her reign alongside of the club-foot. This claw-and-ball foot had, like all later Queen Anne design, a vast influence upon the early mahogany craftsmen, and is therefore a most important detail of the later walnut years.

The claw-and-ball foot was adapted from the well-known and often-employed Eastern design of a dragon's claw holding a pearl. The significance of this Eastern emblem meant nothing to the English craftsmen, who saw in it but an eagle's talons gripping a ball, and promptly used so effective a finish to the cabriole leg. It was occasionally used upon the later stretchered cabriole leg—as may be seen upon the late example of one of which I made a sketch in

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V.—THE BROWNLOW LATE QUEEN ANNE CHAIR, 1710

VI.—WALNUT UPHOLSTERED LATE QUEEN ANNE CHAIR, 1710

the last article ; but it was somewhat rare. We shall now see it come rapidly into the vogue upon the more elaborate stretcherless cabriole leg ; and in the earlier mahogany years, together with a later development into a lion's paw-and-ball, we shall find that it becomes almost universal for a while, to give way again later to the club-foot that had gone before it, and which ran alongside of it during the whole period of its popularity.

With the claw-and-ball foot, the knee of the cabriole is carved with the shell which also had so universal a vogue ; and the top of the splat is generally also so decorated. It will again be noticed that the outer uprights of these chairs were nearly always "broken" in an angle a little above the seat, instead of sweeping upwards straight from the seat. The top of their cabriole legs are, as usual in the late Queen Anne pieces, wide and strong where they join the seat, for added strength owing to the absence of the stretchers, and the result is a solid, massive appearance in the chair which is carried throughout it, and increased in effect by the carving of the shell and such-like, and the rounded "hooped" effect of the top of the chair-back. The walnut is veneered, except the legs, which are made solid.

A point to be kept in mind always as regards the claw-and-ball foot is that in the early chairs the carvers wrought the grip of the dragon's claw upon the ball with great force and artistry of craftsmanship ; but, as the vogue increased, and the demand became more incessant, they gradually lost this care and address, and the grip of the claw upon the ball became weaker, and its carving feebler and more slovenly as regards realism and action.

During the whole of the later years of Queen Anne, the shell was the favourite decoration and ornament upon the furniture—and occasionally the eagle's head.

About 1710 the splat became very broad, and from thence, as we have seen, proceeded rapidly to lose its simplicity of outline and to be cut in ever-increasing curves and curls. Towards the very last year or so of her reign, the splat became so ornate at its edges that it was sometimes even joined to the outer uprights half way up the back. The top of the splat also had a tendency to be curled over backwards.

The splatted walnut settee or double-seat, of which I give a very fine example as an illustration, is a double of the type of this typical later Queen Anne splatted stretcherless chair with the claw-and-ball foot. This "double-chair," as it is also sometimes called, came in about Queen Anne's mid-reign, at the passing

VII.—LATE QUEEN ANNE WALNUT SETTEE OR SOFA, 1710–1714

away of the stretchers to the cabriole leg, and has the appearance of two chairs joined together side by side, with their two splats complete, and makes a very handsome piece of furniture. The double-seat at once leaped into a very wide vogue amongst the well-to-do, and the craftsmen spent their supreme skill upon its design and its enhancement. It remained in universal fashion throughout the whole of the mahogany years of the seventeen-hundreds that followed, and it is a thousand pities that it ever went out of fashion, for it is a most decorative as well as a most useful furnishment to a room. The arms of these late Queen Anne double-seats, simply curved and most graceful in form, are very typical of the period—the roll-over where upright and arm meet being particularly pleasing to the eye. The claw-and-ball feet, the shell ornamentation, and the decorative effect of the backs, are all delightful. The cushioned seat was set into a rebate moulding, and was generally covered with needlework. Towards the last year of Queen Anne's reign the splats of these double-seats and chairs, besides being more elaborate in form, had beautiful carving on the edges.

In this typical claw-and-ball-footed chair and double-chair of Late Queen Anne times there is an astounding amount of variety as to details, considering the closeness of them all to a certain general form of build. They are solid and roomy affairs, made to hold the new fashions in dress of Queen Anne's last years—for the great hooped skirts of the women folk, with their frills and furbelows, and the full-skirted coats of the dandies, needed all the room that could be given to them.

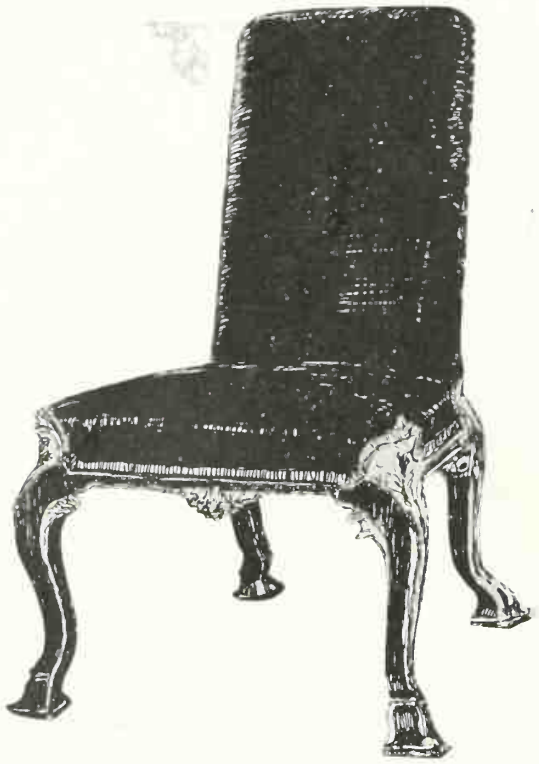
There was, besides these handsome claw-and-ball chairs and the smoother, graceful stretcherless club-footed cabriole furniture of the Later Queen Anne years, a form of leg introduced to chairs and tables which should not be overlooked, though it did not catch the public fancy and came to no wide vogue. It came in with the passing away of the stretcher and lasted until the end of the Queen's reign—1710 to 1715. I give a caned chair of very early Queen Anne appearance, almost Orange-Stuart in effect, which has these curious and far from shapely legs upon it. It breaks away from the seat-rail in a curve, then drops straight towards the feet in a four-sided shape which narrows as it runs to the "ankle," where it becomes a sort of "Spanish foot." The whole result is fantastic, and this fantastic form called for some balancing effect upon the back legs, which also had a "Spanish foot" for end. What produced this alien-looking thing I have never been able to discover, unless it were the dogged reluctance of the country makers to rid themselves of Orange-Stuart forms whilst yielding to Queen Anne demands.

A broad splat, with slender arms, to a chair,

known as a "writing chair," came in with Queen Anne, and may be found with stretchers and without stretchers, the splat being sometimes replaced by a padded leather back of splat-like form.

As the last illustration to this article I give a remarkable chair belonging to Mr. Julian Lousada, which seems to be another countrymaker's effort to keep pace with the rapidly developing forms of the Later Queen Anne styles. Here we have the splat and hooped back set upon back legs strongly suggestive of the back legs to the crooked cabriole of 1710-1715 of which I have just spoken, but with early Queen Anne smooth cabriole front legs ending in the somewhat rare webbed foot, which never seems to have caught the general taste. This is a most unusual form, and is interesting as showing the combination of three different styles in one, resulting in a fantastic effect that is very quaint.

To go back to the typical claw-and-ball splatted chair, and the stretcherless club-footed cabriole chair, which are the essential Late Queen Anne pieces of furniture for seats, it is absolutely necessary to get the forms and details of these fixed in the memory if we are to understand the mahogany furniture of the Georges. To the clearing up of this period, until recently a very chaos of guessing, Mr. Macquoid



VIII.—WALNUT CHAIR AT HOUGHTON, 1709, WITH GILT ORNAMENT

IX.—THE GLEMHAM GILT WALNUT CHAIR, 1710

and one or two American writers have done yeoman service; but the chief honours belong to Mr. Macquoid, whose researches I find rarely conflicting with mine, and that only as a rule due to a tendency on his part to rate general fashion as early as the coming of princely pieces into great houses, which would often be from two to five years before their time.

A word or two, before we leave the walnut years of Queen Anne, concerning mahogany — remembering always that walnut was to run side by side with mahogany in the favour of the public for quite twenty years after Queen Anne's death.

Mahogany began to be used between 1710 and 1715, though sparingly, for there was a heavy duty upon it; and when used it will be found to be veneered wherever walnut would have been veneered if used instead of it. But the mahogany pieces before 1715 are exceedingly rare, and confined to such lordly mansions as that of Lord North, or of Walpole, or Lord Dysart—men of great wealth, great position, and wide culture.

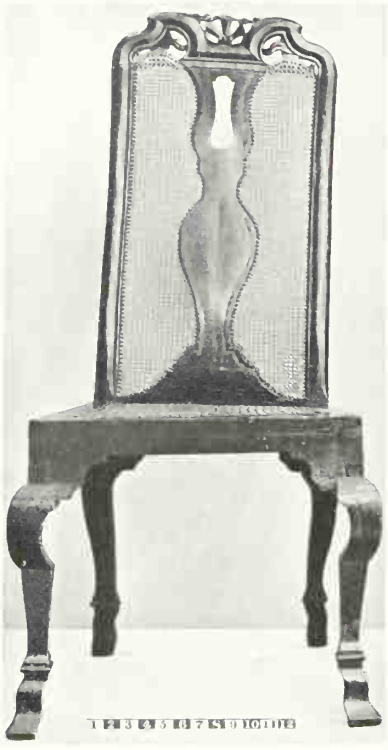
It is necessary, then, to clear the mind of the vague idea that walnut ends with Queen Anne. It practically remains dominant well into George the First's reign: and is dominant almost to his last days (1727) over the mahogany. Walnut came in with Charles the Second in 1660; and its

X.—WALNUT STRETCHERLESS SPLATTED CLAW-AND-BALL DOUBLE-SEAT OR SETTEE, OF LATE QUEEN ANNE DAYS, 1714–15

supremacy ended about 1725, or with the death of George the First (1727). The gilt furniture of the Queen Anne years was essentially princely furniture made for the gay and handsome background of the palatial houses, very different from the high panelled wainscot with the new wall-papers above it, that made the surroundings of the ordinarily well-to-do and the gentlefolk. But in the houses of the great nobility the handsome fashions of the Court were not only vied with, but surpassed; and gilt furniture was made for such houses in larger and larger quantities as Queen Anne's years rolled on. The style and fashion advanced rapidly from William and Mary's days largely owing to the wars with France; for the victorious English bought, and otherwise acquired, much French furniture, many pictures and mirrors, and such-like things, and sent them home. Marlborough in particular did so, as we know from his letters. Blenheim Palace, presented to him by a grateful nation, was being built for him by Sir John Vanburgh from 1705 until 1720, and richly furnished by his Duchess. It was the talk of England. By the end of Queen Anne's reign a beautiful classical form and simplicity had come over the furniture of all the well-to-do classes.

Now the walnut tree, planted in this country at the end of Elizabeth's rule over us, had to be some fifty years old before its wood was large enough to yield the dark central part of sufficient size to work from—the outer part near the bark being light in colour, and useless. And though the walnut was only used as a veneer on the solid oak or deal of the carcase, except for the legs of tables and chairs, the demand for it was very great from 1660 to 1720. The new mahogany wood came to add its superb colour and surface to the supply; but, being heavily taxed, made at first but slow way. When it came, as we have seen, it was employed like walnut, being veneered on to the carcases of oak or deal, except upon the legs, or where carving was done, which, of course, required the solid wood—the solid wood in return determining the parts that were to be carved.

I ought to add that as regards the veneered parts of the walnut furniture, its elaborate decoration had to be effected by means of marquetry — which marquetry had a wide vogue amongst the rich from 1675 until 1700, when it fell into decline. But all through Queen Anne's years we find occasional chairs and seats employing a decadent form of the Orange-Stuart sea-weed marquetry, though when used it is generally in very small "reserves" that are



XI.—THE CROOKED CABRIOLE LEG OF LATE QUEEN ANNE WALNUT, 1710–1715

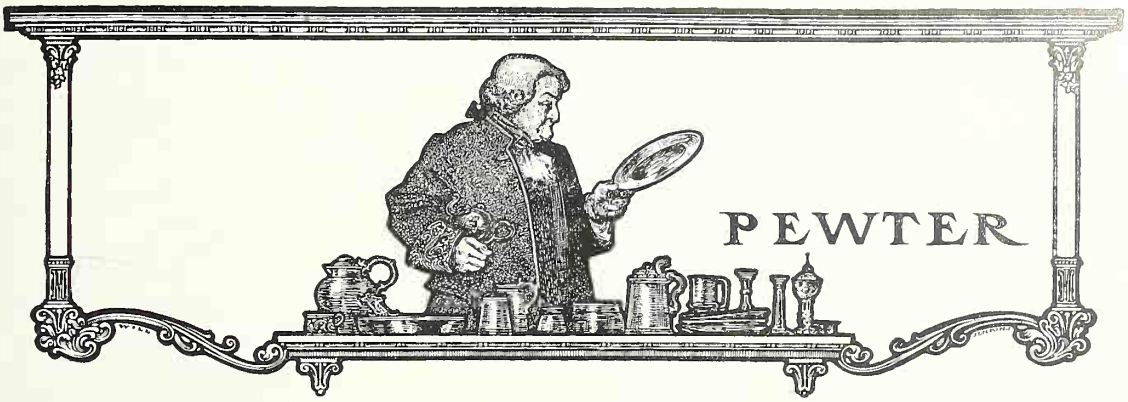
XII.—LATE QUEEN ANNE STRETCHERLESS CABRIOLE-LEGGED CHAIR, 1708–1710 BY KIND PERMISSION OF JULIAN LOUSADA, ESQ.

very different from the elaborate Orange-Stuart style. Even this decadent form of marquetry was practically at an end with Queen Anne's death. Strange to say, it showed a marked sign of revival about 1710, and was applied with very beautiful effect to the classical writing-cabinets and such like that owe their great simplicity and beauty of form to the genius of Sir Christopher Wren, who dominated the taste of William and Mary's and Queen Anne's days.

When George the First came to the English throne, France dominated Europe. Louis the Fourteenth dying in 1715, the year after Queen Anne, the Regent Orleans seized power and ruled the French from 1715 until 1723, bringing in complete changes in the arts and crafts of France which were about to affect European taste, as well as habits, morals, and commercial methods which were also to have stupendous effects throughout Europe, particularly upon England—for the Scotsman Law, scoundrel as he was, had genius that was to affect the whole of the civilised world.

By the year 1720, chairs and settees were being made in mahogany to more considerable extent, though walnut was the dominant wood; and it is for this cause that all the earlier mahogany is simply the development of Late Queen Anne walnut fashions. I have for this reason, in writing of the evolution of the chair and the seat through the Stuart, Orange-Stuart, and Queen Anne walnut years, endeavoured to keep the mind fixed on typical pieces, so that the eye should get trained to recognise at once the date of any piece made during those times, and thus arrive at the beginning of the mahogany years clear as to what was the prevailing fashion at the time when Queen Anne passed away from us.

The opening reign of the Georges saw the development of the Queen Anne furniture proceeding in walnut and in mahogany in apparently slow fashion for some twenty years or so; but as a matter of fact that development is not so blurred as it looks at first sight, and I hope to make it as clear, as I trust I have made the age of walnut clear, by holding to typical pieces and showing their steady growth from stage to stage of fashion.



Loan Exhibition of Old Pewter (Ecclesiastical and Domestic), Principally Scottish, in Provand's Lordship, Glasgow

An interesting Loan Exhibition of old pewter was opened on January 1st in Provand's Lordship, Glasgow, and remains on view till March 31st. The building known by this name, the only pre-Reformation house remaining in Glasgow, was erected by Andrew Muirhead, Bishop of Glasgow, 1450-1473, whose shield can still be traced on the lowest "corbie-step," and was probably at first the house of the Preceptor

Whittingham Kirk, 1724. *Abbey Church, Paisley*, 1775. *Biggar Church. (Pre-Reformation.)* *Dalzell Church.* *Originally belonging to Bridgeton Relief Church.*

Collection Plate, 13½ *in.*

Communion Plate, Govan Church, 1793.

Unlidded Flagon from Lurgan. Maker: Roger Fort. *S. E. Parioch, Edinburgh*, 1688. *Bothwell Kirk*, 1720. *9 in. Flagon with spike.* *Linton Kirk*, 1767. *S. E. Parioch, Edinburgh*, 1688. *Unlidded Flagon from Lurgan. Maker: Roger Fort.*

Two Communion Plates, 20 in., Cathedral of Glasgow.

Old St. Paul's, Edinburgh. 16½ *in.* *Cathedral of Glasgow.* 17½ *in.* *Govan Church.* 18½ *in.* *Old St Paul's, Edinburgh. Maker: Durand*, 1683. 15½ *in.* *Flagon with flat lid and spike. Maker: St. Maxwell, Glasgow.* 11 *in.*

or Master of St. Nicholas' Hospital, founded by him in 1460 for twelve indigent old men and a priest in charge. The revenues of this charity, now very small, are still administered by the magistrates and town council of Glasgow; the last vestiges of the hospital itself vanished in 1808. Some considerable time before the Reformation it became the "Manse" or official residence of the Prebendary of Provand, one of the thirty-two prebendaries of the cathedral. was therefore probably written within the walls of Provand's Lordship. After passing through many vicissitudes, the building was in 1906 in danger of demolition, but a club was formed to lease, and if possible ultimately buy, this the most interesting piece of domestic architecture in Glasgow, and the exhibition has been organised by the Provand's Lordship Club with the view of promoting local interest in the movement. With its thick stone walls,

Kilbirnie. *Callander*, 1715. *Kilbirnie.* *The Hmenan Jug.* *Associate Congregation in East of Fife*, 1743. *Associate Congregation at Leslie*, 1762. *Yetholm Church.*

Paten, 8 in. *Paten*, 9 in. *Old St. Paul's, Edinburgh.* *Paten, with deep centre*, 8 in. *Paten*, 8¼ in. *Paten*, 9 in.

Chalice and Cover, Old St. Paul's, Edinburgh. *Chalice, St. Laurence, Laurencekirk.* *Chalice, St. Andrew, Banff.* *Cruet.* *Pocket Communion set and case* *Cruet.* *Chalice, St. Andrew, Banff.* *Chalice, St. Laurence, Laurencekirk.* *Communion Cup, Second Relief Church, Cupar*, 1831.

Basin and Ewer, Drumelzier, 1781. *Communion Cup, XVIIIth century.* *Ewer and Basin, Kirk of Baltron, Ang.* 16, 1742.

King James IV., who fell at Flodden, was a secular canon of the cathedral, and held the appointments of "Prebendary of Barlanark and Lord of Provand," and on his visits to Glasgow would probably take the Provand stall in the choir at Mass, and occupy this his official dwelling.

There are strong grounds for the belief that Mary Queen of Scots occupied the house in 1567 when she came to Glasgow to visit Darnley, who lay sick in his father's Glasgow house, the site of which is only a few yards higher up Castle Street (so named from the Bishop's Castle which stood close by). The most incriminating of the casket letters, if genuine, small windows, and rough oak ceilings, supported by heavy oak beams, as sound to-day as when they were put in, it forms an admirable environment for such a show.

The exhibition contains among its seven hundred items much interesting pewter from private collections, but the most striking feature is the magnificent array of ecclesiastical plate lent by over thirty churches, from Banff and Ellon in the north to Yetholm and Linton in the south. Among the finest pieces from parish churches are the Biggar flagon of amphora shape and pre-Reformation date, described at length and figured in Mr. Ingleby Wood's *Scottish Pewter*:

the two plates of 20 inches diameter, and three flagons, 18 inches high, lent by the Kirk Session of Glasgow Cathedral; the two large flagons from the Tron Church, Edinburgh, engraved "For the Use of the Holy Sacrament of our Lord's Supper in the South-east Parioch of Edinburgh, Anno 1688"; the flagons and plates of Paisley Abbey, engraved "For the Abby Church, Paisley, 1775"; and the flagons of Whittinghame (1724), Govan (1793), Bothwell (1720), and Linton (1767).

There is a fine collection of Presbyterian communion cups, among which may be specially mentioned four from Kilbirnie parish, and two from Callander, engraved "By the Minister and Kirk Session of the Parish of Calander in Monteith for the use of the Said Parish, August 3rd, 1765"; but the finest example of this class is probably the seventeenth-century cup of short-stemmed type, 4½ inches high, with very wide bowl and rough pellet ornamentation on brim and base, lent by a private collector. There are also on exhibition many baptismal basins, especially those from Lochwinnoch and Kilbirnie, both with wrought-iron bracket, and the basins and ewers of Balfron (1742) and Drumelzier (1781) parishes. In several instances these vessels have been recently recovered by the Kirk Session after being in private hands and lost sight of for many years.

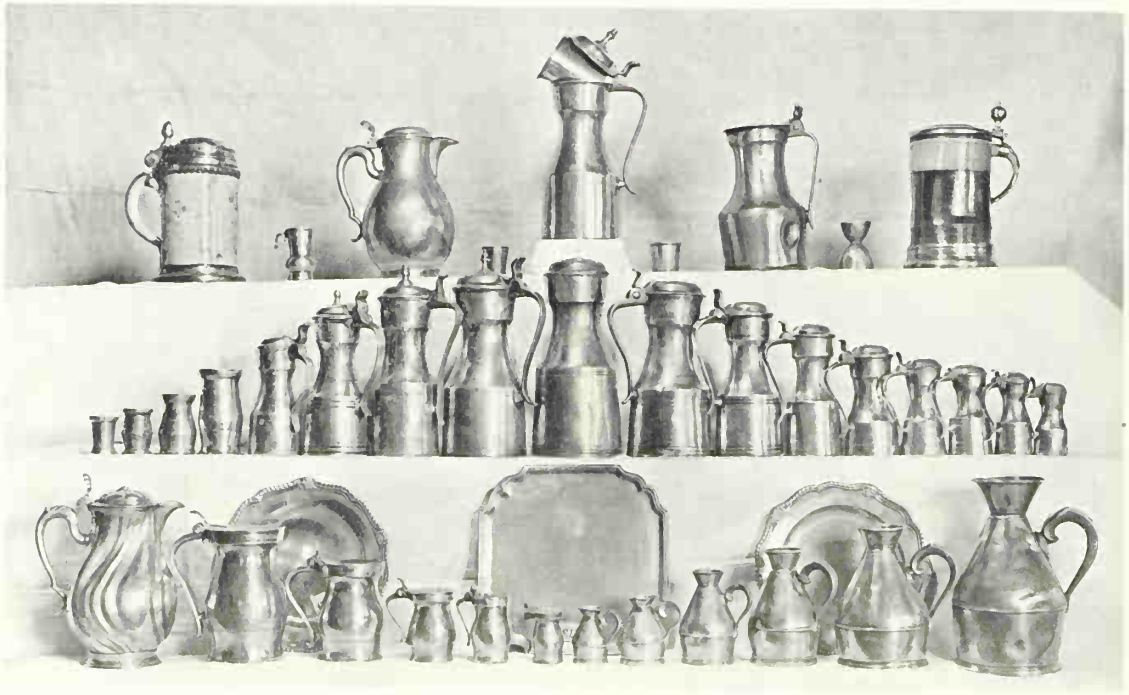
From Episcopal churches there are some fine examples, such as the two very uncommon chalices from the church of St. Andrew, Banff, with flat bottoms, double handles, and scalloped edges; the set of sacramental vessels from the church of St. Laurence, Laurencekirk, the chalices being of a beaker or tumbler type; and the flagon, by Durand, dated 1683, from Old St. Paul's, Edinburgh.

Among the notable pieces from private collectors are a pocket communion set in a roughly carved wooden case; a baptismal jug originally belonging to the church at Ilmenau, near Weimar, and afterwards to the Burgermeister, and used at the christenings of his large family, at several of which Goethe was

Porringer. *Bleeding Bowl.* *Papboat.* *Quaich.* *Inkstand.* *Bleeding Bowl.* *Bleeding Bowl.*

XVIIth Century Tankard. *Loving Cup. Spirit Lamp.* *XVIIth Century Tankard.* *Cupping Dish.* *XVIIth Century Tankard.* *Spirit Lamp.* *Loving Cup, dated 1690.* *XVIIth Century Tankard.*

Tankard. Bewdley mark. *Wine Cup. Bewdley mark.* *Guild Cup. Circa 1700.* *Salt Cellar.* *Jug, 15⅝ in. (Scotch.)* *Salt Cellar.* *Guild Cup. Circa 1700.* *Wine Cup, Bewdley mark.* *Gallon Tankard.*



German Tankard. *Thistle-shaped Measure.* *Jug.* *Thimble-shaped Measure* *Tappit hen with Cup.* *Thimble-shaped Measure.* *Jug.* *Double Whisky Measure.* *German Tankard.*

Set of 4 Irish Measures. *Uncrested Tappit hen-shaped 3-gill Measure, dated 170—.* *Set of 3 Crested Tappit hen-shaped Measures* *Set of 9 Uncrested Tappit hen-shaped Measures, the largest holding 4½ English pints.*

Plate, Gadroon and mask edge. *Tray, wavy edged.* *Plate, Gadroon and mask edge.*

Coffee Pot. *Set of 5 flat-topped Scots Measures, temp. George IV.* *Set of 6 Irish Measures. Cork mark.*

present: three German guild cups, *circa* 1700; a seventeenth-century spoon-mould, of which only four examples are known; a fine pair of large tankards with the Bewdley mark; several seventeenth-century covered tankards; a pap-boat; a loving-cup dated 1690; a quaich (only two examples were known to Wood, both being in museums); a barber-surgeon's cupping-dish; three bleeding-bowls (graduated in 1 oz., 2 oz., and 4 oz. spaces respectively); many sets of measures, including a set of nine tappit hen-shaped measures of different capacities, the largest one, of 4½ English pints, being probably unique; and a collection of eighteen beggars' badges. These were pewter medals given to the respectable poor of a parish, and worn on the outer garment as a sign that the bearer was a licensed mendicant. The wearers were known as "gaberlunzie-men."

Many other exhibits of great interest are to be found in the cases, and are described in the carefully prepared catalogue, but space does not permit a more detailed account.

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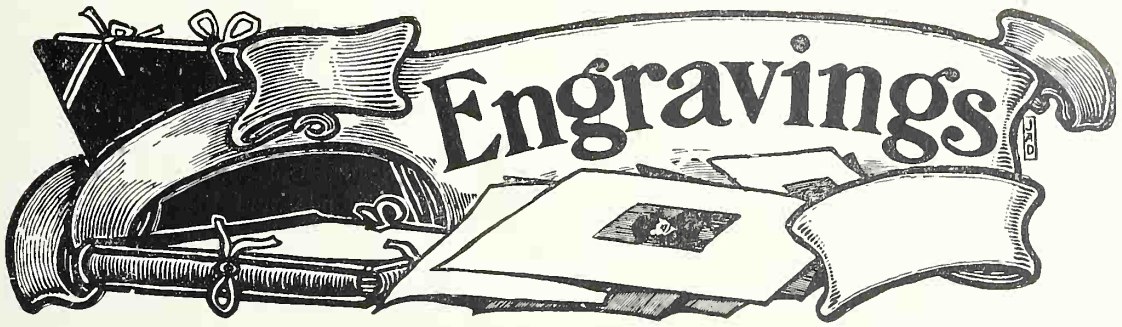
PORTRAIT OF A LADY

BY REV. W. PETERS, R.A.



Some French Line Engravers: Antoine Masson

By W. G. Menzies

Antoine Masson, who with Robert Nanteuil and Gerard Edelinck represent all that is best in the history of French line engraving in the seventeenth century, is perhaps nearer to Nanteuil as regards excellence of technique than the more prolific Edelinck. An engraver of comparatively few plates, his work is distinguished by a remarkable brilliance and vigour, though in some of his prints there is present a stiffness or restraint in the execution of the detail which is attributable to his early training. Masson was a native of Louri, near Orleans, where he was born in 1636, some four years before Edelinck saw the light at Antwerp. He was at first apprenticed to an armourer, being employed with the graver engraving ornaments on steel. At an early period in his career he came to Paris, and at first devoted much of his time to drawing and painting, attaining a considerable measure of success with his portraits. Before he was thirty, however, he began to emulate the work of the already successful engraver, Nanteuil, his portrait of Guillaume de Brisacier, the queen's secretary, placing him in the front rank of the engravers of his time.

This print, which is after the portrait by N. Mignard, was engraved in the year 1664, and is known generally under the name of *The Greyheaded Man*. A wonderful example of light and precise engraving, it is highly prized at the present time, and as much as £100 has been paid for an early impression. There are four states, all of which concern the lettering round the oval: the first has no lettering; the second bears the legend, "Guillaume de Brisasier, Segretaire des Commandemens de la Reyne 1664"; the third has the name "Brisasier" spelt correctly as Brisacier; and the fourth has the word "Segretaire" corrected to "Secretaire."

LOUIS XIV., BY A. MASSON, AFTER LE BRUN FROM A PRINT IN THE POSSESSION OF MESSRS. PARSONS AND SONS

In the year 1679 Masson became a member of the French Academy, an honour which he was to bear for over twenty years, his death occurring at the dawn of the eighteenth century.

Though *The Greyheaded Man* is generally considered to be Masson's most notable plate, many others are held in considerable estimation. The portrait of Oliver d'Ormesson, for instance, is admirable, as, too, is his portrait of Henri de Lorraine, Comte de Harcourt, known as the *Cadet au Perle*, while of his subject prints, that of Jesus Christ at the Supper Table with the Disciples at Emmaus, after Titian, generally

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known as *La Nape* or *The Table Cloth*, is regarded as his chief work of this character.

His prints, though often engraved from paintings after eminent painters, amongst whom were P. and N. Mignard, Blanchet, De Seve, C. Le Brun, Cascar, Titian, and Rubens, were frequently from the life, his portraits of Louis August, Duc de Guise, and that of Louis XIV. with hat, being among the latter.

Though in point of number Masson's prints are few when compared with some of his contemporaries, which, though finely engraved, are not so successful as his other prints. They include two portraits of Louis XIV., one of the Dauphin, and others of the Duke of Orleans, Colbert, the Prime Minister, Vicomte de Turenne, and the two Presidents of Parliament, Nicolas Potier de Novion and Guillaume de Lamoignon.

The subject prints Masson engraved are not numerous, and are almost all of a religious character. The print of *Christ at Emmaus* is undoubtedly the

PIERRE DUPUIS BY A. MASSON, AFTER MIGNARD
FROM A PRINT IN THE POSSESSION OF JOHN MALLETT, ESQ.

many of the most eminent personages of the court of Louis XIV., including the king himself, are to be found in the list.

Amongst the portraits of women are those of Anne and Maria Theresa of Austria, the first after P. Mignard, and the other after his brother, Nicolas; Maria Anne of Bavaria, and Maria de Lorraine, Duchesse de Guise. His male portraits are of greater importance, there being amongst them portraits of the Duc du Maine, Comte d'Avaux (1683), Duc de St. Aignan, Comte de Courson (1676), Jerome Bignon, the librarian to the king (1686), Denis Marin, secretary to the king (1672), Frederick William, Elector of Brandenburg (a very scare print), Guido Patin and his son Charles, and Pierre Dupuis, king's painter.

Masson also engraved a number of life-size heads, best, but others that are possessed of much excellence are *St. Jerome in Meditation*, *The Holy Family*, after N. Mignard, *The Assumption of the Virgin*, after Rubens, and *The Brazen Serpent*, a large print engraved on two sheets.

Many of Masson's prints can still be obtained for quite moderate sums, and few have as yet attained the same high level as those of Nanteuil, though there is little doubt that they will soon follow suit. It is a curious fact that French line engravings of the seventeenth century as a whole, and not Masson's in particular, are far less highly valued in the country of their origin than in England, and can be obtained from printsellers in Paris at thirty or forty per cent. less than is asked by printsellers of the Metropolis. The Lawson sale had much to do with the inflation

GUILLAUME DE BRISACIER BY A. MASSON, AFTER MIGNARD
FROM WHITMAN'S "PRINT-COLLECTOR'S HANDBOOK" (G. BELL & SONS)

of prices in London, but it would have been only natural if the French dealers, a number of whom were present at that noted sale, had also raised their prices.

In a recently issued catalogue from Paris, for instance, a large number of Nanteuil's prints are offered at sums ranging from twenty to forty francs, while quite as many by Edelinck are offered for as little as from eight to fifteen francs, and even prints of the first class are to be found catalogued at sums a little more than half those asked in London.

Prints by Masson are by no means common in the sale-room, though fine first impressions of his *Cadet au Perle* have recently changed hands for £68 and £49, and a second state has sold for over £15. In passing it may be mentioned that the first and second state of this print can be easily distinguished. In the latter state the figure 4 is in the margin, while in the first it is absent.

For a complete catalogue of Masson's portraits, Robert Dumesnil's catalogue will be found to contain all the information necessary to the collector, but we give below a list of the more notable engravings, the price in brackets being that at which an impression has changed hands during the past year or so.

Antoine Masson, Mignard (£2).
Frederic Guillaume, Electeur de Brandebourg, 1683 (£1).
Guido Patin, Docteur en Médicine de Paris, 1670 (£1).
Charles Patin, Docteur en Médicine (£3).
Marin Caræus Médecine du Roi, P. Mignard, 1665 (£5).
Francois Marie, Doge de Gènes, 1685.
Pierre Dupuis, Peintre du Roi, N. Mignard, 1663 (£6 and £15 15s.).
Hardouin de Beaumont, Archevêque de Paris, N. Mignard, 1664 (£7).
Gaspar Charrier, Secrétaire du Roi, Blanchet.
Emanuel Duc d'Albert, N. Mignard, 1665 (£7 10s.).
Aléxandre du Puy, Marquis de St. André, De Seve (£3 10s.).
Louis, Duc de Vendome, P. Mignard (£6).
Michel Colbert, Abbé des Prémontrés, 1674.
Guillaume de Brisacier, N. Mignard, 1664 (£38 and £100).
Olivier d'Ormesson, 1668 (£4).
Antoine Turgot de St. Clair, 1668 (£2 10s.).
Marie de Lorraine, Duchesse de Guise, N. Mignard (3rd st., £3).
Anne d'Autriche, P. Mignard.
Marie-Therese d'Autriche, N. Mignard.
Marie Anne Victoire de Bavière.
Louis Auguste, Duc de Maine.
Jean Jacques de Mesmes, Comte d'Avaux, 1683.
François de Beauvilliers, Duc de St. Aignan, 1686 (£3).
François Rouxel de Médavy, Archevêque de Rouen, 1677 (£1 15s.).
Jerôme Bignon (£5).
Denis Marin, Secrétaire du Roi, 1672 (£5).
Louis Verjus, Comte de Crecy, 1679 (£1 15s.).
Nicolas de Lamoignon, Comte de Courson, 1676.
Comte de Harcourt, N. Mignard (£68).
Louis XIV. en chapeau, 1687.
Louis XIV., large oval, C. Le Brun, 1679 (£12).
Louis Dauphin en chapeau.
Philippe, Duc d'Orleans.
Jean Baptiste Colbert, 1677.
François de Harley, Archevêque de Paris, 1684 (£2).
Claude de Housset, 1681.
Henri de la Tour d'Auvergne, Vicomte de Turenne.
François Michel le Tellier, Marquis de Louvois.
Nicolas Potier de Novion, 1679.
Guillaume de Lamoignon, 1675.
Charles Colbert, Marquis de Croissi, H. Cascar, 1681.
Jesus of Nazareth.
St. Jerome in Meditation.
The Holy Family in a Landscape, N. Mignard.
Jesus Christ with the Disciples at Emmaus, Titian (£3 10s.).
The Assumption of the Virgin, Rubens.
The Brazen Serpent, Le Brun.
Jacques Nicolas Colbert, Archevêque de Rouen, 1670 (£5 10s.).
Touissant Forbin de Janson, 1672 (£3).
Henri de Fourcy, 1679 (15s.).
Andre Le Nostre, Carlo Maratti (£1 10s.).
Gabriel de Roquette (£1 15s.).

Pictures

Dr. Bode on Dutch Art *

By Prof. R. Langton Douglas

LIVING in an age when art-criticism has become highly specialized, and in a country where, more than in any other, the specialist keeps rigidly within his narrow self-imposed limits, Dr. Bode has come to be regarded as a connoisseur of all the arts. His *flair* is so unerring, his erudition at once so wide and so profound, his memory so faultless, that any collector bringing to that Delphi of connoisseurship, the director's room in the Kaiser Friedrich Museum, any work of art—from a Duccio to a Goya, or from a Greek bronze to a Persian carpet—goes away with his object properly labelled, and with a list of related works in public and private collections throughout the world. Other distinguished art critics know everything about something, and

* *Great Masters of Dutch and Flemish Painting*, by W. Bode, translated by Margaret L. Clarke. (Duckworth & Co., 7s. 6d. net.)

J. VAN RUYSDAEL THE WINDMILL (AMSTERDAM)

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something about everything. But it is scarcely an exaggeration to say that, so far as knowledge of works of art is at present attainable, Dr. Bode knows everything about everything.

Like every other specialist, Dr. Bode has made some mistakes, and he is far too great a man to be shy of acknowledging them; in fact, he refers to them with charming frankness. But at least nine times out of ten when his critics have rashly concluded that they have found him in error, it has been ultimately proved that the German director-in-chief was right.

REMBRANDT PORTRAIT OF HIMSELF
(IN THE COLLECTION OF MR. H. C. FRICK, PITTSBURG)

Dr. Bode's time has been too fully occupied to permit him to give to the public with his own hand a tithe of the discoveries that he has made; and he has always had the specialist's scorn of the chanticleer-like critic who is in the habit of writing at once to the newspapers as soon as he finds, or hears of, a fact that he imagines to be new. Some of Dr. Bode's most important discoveries have not been announced by himself, but have been first published—too frequently without sufficient recognition of the debt—by other critics who have taken advantage of a hint let fall by him. In the rare and splendid generosity with which Dr. Bode gives freely to other workers of the results of his own labours—without thinking of any public acknowledgement on their part—Dr. Bode resembles a great English scholar, of like encyclopædic knowledge, whose erudition in the sphere of literature was almost as remarkable as is that of Dr. Bode in the world of art—I mean Dr. Richard Garnett.

The book before us, as has been said elsewhere, may be regarded as a postscript to the author's classical work on Rembrandt. Of especial interest are the author's essays on Rembrandt himself, and on such artists as Adriaen Brouwer, Willem Kalf, Abraham van Beijeren, and, above all, Hercules Segers, whom Dr. Bode has, more than anyone else, helped to restore to their proper place in the history of art, and whose works he has taught collectors and connoisseurs to appreciate at their proper value.

This volume is not intended by its author to be regarded as a history of Dutch and Flemish painting, or even as a complete account of the greater masters of the school. It is a series of studies of artists whose work is, for some reason or other, of high significance in the history of seventeenth century art. The author has not overloaded his pages with biographical details relating to those painters whose careers are, in the main, well known to all students of art history. But, in writing of those masters whose artistic origin and development is more obscure, he tells us many new facts of real significance which recent research has brought to light. For this reason the chapters on Ter Borch and H. Segers are especially valuable. Important, too, are the lists of pictures, accompanied by brief, pregnant remarks, which are to be found

scattered throughout the volume. In these a fine connoisseur gives us in a few lines the results of years of study and observation. But in this work Dr. Bode does not merely reveal himself as a learned art-historian and a prince of connoisseurs—he shows that he is a critic in the highest sense of the word. He succeeds in communicating to us the emotions that he himself feels in the presence of masterpieces. He knows intimately the achievement of each of the great Dutch and Flemish painters; he has completely apprehended all that is left to us of the rhythmic expression of the emotions and ideas of these artists; and from this he has reconstructed the personality of each master.

Such a method, when exercised by a well-equipped critic, is more than usually illuminating in the case of artists whose work was so personal as was that of all the greatest of Dutch and Flemish painters, of Rubens and Ruysdael, of Ter Borch and Jan Steen, and especially of Rembrandt. For in Rembrandt's works the man and his history are revealed not only in the choice of subjects, but in all the elements of his style and notably in his technique. This technique of his, so infinitely varied, so rich in contrivance, is at the same time so individual, so self-revealing, that it has proved an ill-fitting garment to any painter who has essayed to clothe his visions in so splendid a vesture. "Wonderful as it is," says Dr. Bode, "and much as it arouses the admiration of the painter, it is . . . so entirely inspired by the feeling of the artist that it is only justifiable as being its expression." Having a more exact and intimate knowledge of Rembrandt's achievement than any living man, and having the imagination and power of generalization necessary to a great critic, Dr. Bode is able to give in these pages such a presentation of the master as the world has not seen before. Not less vivid are his portraits of Steen and Ruysdael. And terrible indeed is his picture of the last period of that great artist whom success and love of the world ruined, Anton van Dyck.

In view of the attacks recently made on modern collectors of old masters by a Royal Academician, it is interesting to note that Rembrandt, like all the greatest artists from Donatello to Rubens and from Rubens to Reynolds, was, as Dr. Bode shows, "a passionate collector." "He possessed numerous antiques . . . as well as works of Raphael, Palma Vecchio and Michael Angelo, besides engravings by Mantegna and Marc Antonio." And in adopting this excellent habit of collecting old masters, Rembrandt was by no means singular. Holland in the seventeenth century, like Florence in the fifteenth, was a country of collectors. It is, in fact, one of the characteristics of a great age of artistic creation that it is an age when, at its beginning, extravagant prices

PIETER DE HOOCH INTERIOR (NATIONAL GALLERY)

TER BORCH THE LETTER (BUCKINGHAM PALACE)

are paid for old masters. The return to antiquity, the enthusiastic study of the works of great artists of the past, and the desire to acquire them, immediately precedes and announces a return to nature, the creation of a new and vital artistic rhythm. Individual as was the art of Rembrandt, we see that, "in the same strenuous way that he studied nature, he strove to inform himself thoroughly about the wide realm of art," borrowing motives from everywhere, even from old Indian miniatures, but never making use of what he borrowed as a mere imitator of the past, always handling his material as a master, whether it was derived from the direct study of nature or from the works of earlier artists.

It is perhaps ungracious, if not impertinent, to draw attention to any slight shortcoming in such a masterpiece of criticism as this book. But to the present writer it is a matter of regret that Dr. Bode ignores the Celtic influence in Dutch and Flemish art, and regards it as wholly Teutonic in its origin and character. Supposing even that the Celtic element in the Dutch race is even smaller than the most enthusiastic Teuton contends that it is, nevertheless the Celtic influence can be traced in all their greatest artistic achievements. And this is what we would expect. For no race is so absorbent as the Celtic, no racial influence is so persistent and pervading as the Celtic influence. We see, for example, how quickly in those parts of Ireland that were populated by English settlers, such as Kerry, the Irish conquered their conquerors by making them as Irish in temperament and ideals as themselves. Now Dutch art seems to me to be in no small degree Celtic in its character: in a smaller measure in

Rembrandt, who seems to have been of Teutonic blood; in a larger measure in such masters as Metzu, Ter Borch, and Jan Steen. "The great masters of the Dutch school are," as Dr. Bode says, "so perfect." Well! completeness, perfection, an easy command of the medium of expression, are characteristics of Celtic rather than of Teutonic art. With the Teuton art is not, as with the Celt, the most natural form of expression—a form of expression over which he has perfect command. In the works of the greatest Teutonic masters there is something of noble incompleteness, there is a straining of the material, as though the master's vision were greater than his means of expression, as though the man in him were greater than the artist; whilst with the Celt the man and the artist are always, and at all points, actually the same person. At its best, in the works of artists like Dürer and Grünewald, the failure of German art is in its own sphere as great as any human success. It recalls the splendid failures of the Medici chapel. We see, as it were, a giant, a demi-god, an immigrant from a greater world than ours, struggling to reveal himself through our poor human modes of expression.

Dr. Bode's book is the most important critical work on the great masters of Dutch and Flemish painting that has yet appeared in English. Neither the beginner nor the advanced student of art can afford to be without it; and anyone who proposes to visit Holland in the coming spring ought to take this book with him. The author has placed us all in his debt; for though the Dutch school of painting has for a long time had more admirers in England amongst collectors and connoisseurs than any other school, the number of good books in English upon Dutch and Flemish artists is surprisingly small.

J. VAN RUYSDAEL COAST SCENE (NATIONAL GALLERY)

Visiting Cards a Hundred Years Ago

By Marion Hepworth Dixon

It is somewhat curious to think that so useful an invention as a visiting card should have been unknown to society until comparatively recent times. Yet a hundred and fifty years ago the *carte de visite* did not exist. The belles of the seventeenth century used nothing in the shape of a name card, or "ticket," as they were afterwards called. Invitations to routs and drums, as well as names and addresses, were written across the backs of playing cards, which in those days were made with a white reverse, and innocent of the intricate pattern familiar to us in modern times. Thus in the era of Pope and Lady Mary Wortley Montagu, a lady of *ton* would be apt to use a red playing card—a Queen of Hearts for ordinary social purposes, while an amorous beau inscribed his name and the most tender of enquiries on the back of a Jack of Spades. The great world of the seventeenth and eighteenth centuries was a small world. It was rigidly exclusive. Living in the same quarter of the town, the Quality sent each other scribbled messages by the hand of a favourite page. Society, in a word, was informal in the midst of stately formalities, and we have no difficulty in believing the Comtesse de Boigne when she tells us that in 1800 Lady Harington used to trot up and down Bond Street picking up guests for a party for the same night.

Many name cards, imitating the fashion of the impromptu playing cards of earlier date, were signed, and at times sealed, by their owners. An invitation to Almack's, sent from Melbourne House by Lady Caroline Lamb, is written, as we see, on an address card, and has that impulsive and romantic lady's seal attached. At this period, and up to a considerable later one, name cards frequently bore the autograph of their owners, though the custom did not prevent the visiting card from being fearfully and wonderfully embellished when it first came into general use.

The actual inventor of the visiting card is not known to fame, but it is certain that, once introduced, the vogue caught on with amazing rapidity. Extraordinary indeed, and ornate with fantastic flourishes and embellishments, were the so-called "tickets" of the eighteenth century. Not that they were without their uses. A visiting card—like the signs over shops—at first indicated a man's trade or profession. Scientific instruments adorned a doctor's address card; the representation of a miniature fight at sea proclaimed a naval officer's calling. Artists naturally made their own designs, and following the

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To
Mrs Charles Kemble
with Sir Thos Lawrence's Respects

Miss Fanny Kemble

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From a Drawing by Sir Thomas Lawrence P.R.A. &c &c &c

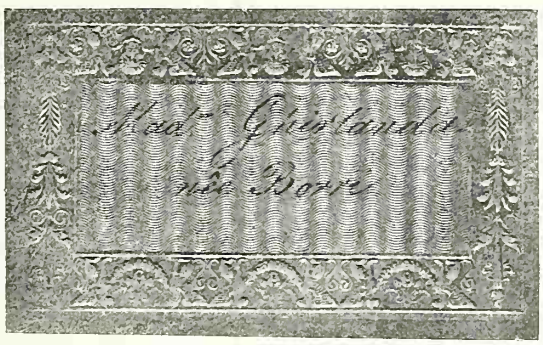
Drawn on Stone by Rich.d J. Lane A.R.A.

Printed by Charles Hullmandel LONDON Published by J Dickinson Jan.y 28.th 1830

Le Comte de Stackelberg
Conseiller Privé Actuel de S. M. l'Emp.r
de toutes les Russies, son Envoyé Extr.e
et Min.tre Plen.re auprès de S. M. le Roi
du Royaume des deux Siciles

prevailing mode, we find Sir Joshua Reynolds's name card what descriptive writers call "a creation of his own fancy." Engraved plates which are good examples of the florid style in vogue on their first introduction are given in these pages. That of Le Comte de Stackelberg, Russian envoy to the King of Sicily, and Monsieur Ghirlanda and his wife, are staid and conventional when compared with either the device affected by La Princesse de Belmonte Pignatelle, *née* Duchesse Spinelli, or the etching in sanguine adopted by Monsignor Lazzavini. We might be tempted to think the two latter cards were the expression of an extravagance wholly Italian in its bravura, did not the address card of Le Commandeur H. Gazzera assure us that the Parisian *carte de visite* could be equally bizarre. Living, as the card indicates, at No. 5, Rue de Valois, the Commander's "ticket" embraces a picture of the Seine, and gives us an excellent bird's-eye view of Paris as it existed a hundred years ago. Lady Lawley's card has less significance. It is chiefly interesting as showing how the custom of signing an autograph on the *carte de visite* continued for upwards of half a century. This particular bit of pasteboard, moreover, exemplifies the transition stage between the highly adorned emblematic name card used by Sir Joshua and the severe, almost modern style affected by Beau Brummell.

It is a nice point whether Brummell or the members of the Royal family introduced the plain engraved plate which has held its own ever since, but it is certain the beginning of the nineteenth century saw a marked change in public taste. Curiously enough, the great Italian sculptor Canova used almost



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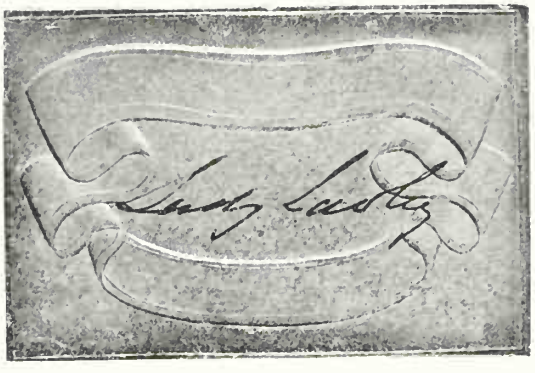
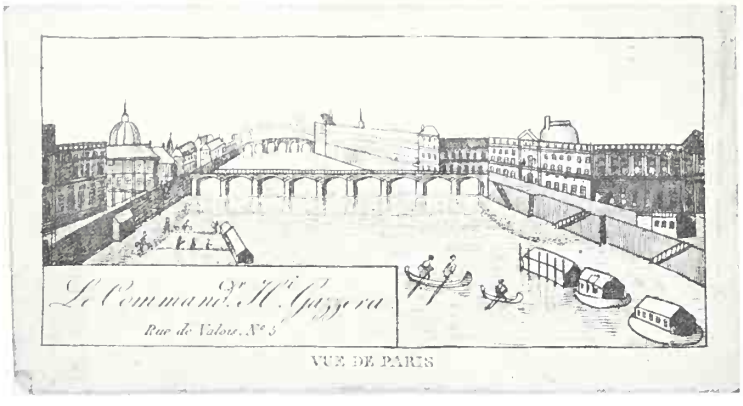
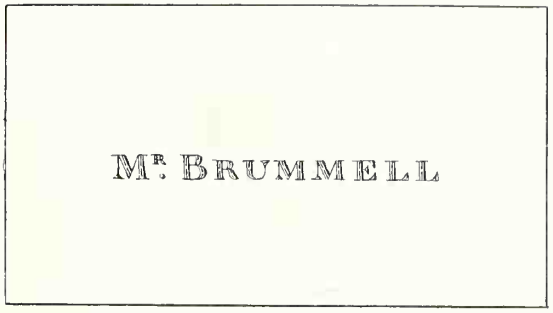
an identical name card to that of the notorious English Beau. So, it will be seen, did Humboldt, who then lived at No. 3, Quai Malaquais, Paris. The fact would seem strange did one not know that London, Paris, and Rome were nearer, in a sense, a hundred years ago than they are to-day. I say nearer, for everyone with pretension to culture went to Italy in the Georgian era, and, going to Italy, they naturally passed through Paris. Both before and after the Napoleonic interdict, travelling on the Continent was a rage. The well-bred Englishman was up to that time a cosmopolitan, spoke French and Italian fluently, and was as much at home in Rome, Venice, or Paris as he was on the sunny side of Pall Mall. "Everybody seems bound for Italy," exclaims Lady Morgan, the famous wit and author of *The Wild Irish Girl*. "The papers announce the Duke of Devonshire's departure to-day, Duchess Elizbeth is already off. Sir Thomas Lawrence is going to Rome to paint the Pope's picture. Everybody, it seems, is to muster at Paris, a charming rendez-vous!"

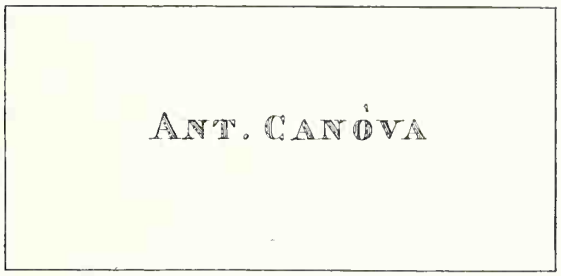


It was, in truth, in the French capital that the vivacious Irishwoman was immediately afterwards to renew her intimacy with the great Humboldt, for no sooner had Lady Morgan settled with her husband at the hotel d'Espagne, in the Faubourg St. Germain, than the celebrated traveller and naturalist came to visit her. She was out on the occasion of his first call, but we learn that the author of *Cosmos* left a little billet *instead of a card*, inscribed with the words: "Le Baron de Humboldt est venu s'informer du retour bien tardif de Sir Charles et Lady Morgan." That Alexander Humboldt was a great lady's man, and delighted in the society of clever women, goes without saying. His biography, in truth, reads like a romance. A son of a chamberlain of the King of Prussia, Alexander Humboldt was born at Berlin, and studied at the University of Gottingen. After a journey in Holland, England, and France, he entered the Mining Academy at Freiburg and became the close associate of Goethe and Schiller at Jena. Already the author of many strikingly original scientific works, he hankered to visit the tropics, and at length obtained leave from the Spanish Government to explore their settlements in America and the Indian Ocean. Meeting Aimé Bonpland,

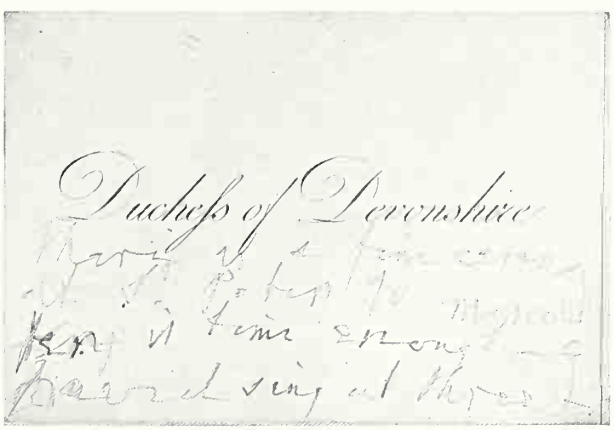


the naturalist, in Paris, Humboldt started on his historic journey which gave a map to Spanish America, the scientific results of his travels being set forth in the gigantic work which took ten years to publish, and which consisted of twenty-nine volumes.





The Duchess of Devonshire, whose visiting card is reproduced in these pages, is the "Duchess Elizabeth" referred to as on her way to Rome in 1818. She was a lady notable for her passion for Italy and for her strong partisan feeling for the Italian people. A lover of music and the fine arts, and a bit of a student, Duchess Elizabeth had a kind heart and an unusually sound judgement. Her salon was open to literati, but her Grace was a lady who could administer a sharp reprimand to any insular author whose hasty judgements showed their ignorance of things Italian. Cardinal Fesch, an uncle of Napoleon Bonaparte's, was one of those lively clericals who paid platonic court to the fair, and owned one of the finest collections of pictures in the Eternal City. Another visiting card, that of the Comtesse Guiccioli, brings us directly in touch with the beautiful woman who did so much to retrieve Lord Byron's dissipated life in Venice. She probably had the greatest hold over the poet's affections of any woman since his abortive passion for Lady Caroline Lamb.



Of the greatest of all nineteenth century poets — Percy Bysshe Shelley—it is unnecessary to say more than a word. His story is common property. The eldest son of a conventional Sussex baronet, the lad was not only expelled from University College, Oxford, but was practically hounded from a country which found his *Queen Mab* impious and immoral.

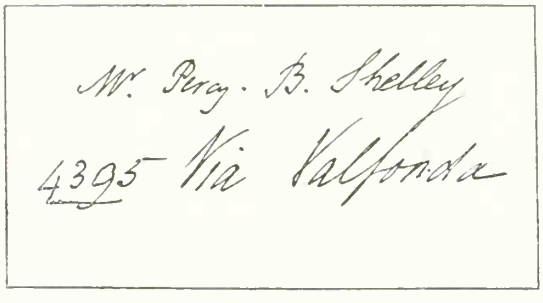
His sojourn in Switzerland with Mary Wollstonecraft Godwin and the suicide of his first wife brought about the climax.

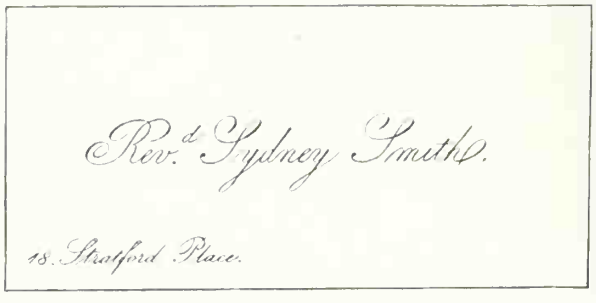
Repudiated by his father and deprived of his children, Shelley quitted England, and turning his face in the direction of Italy, renewed his intimate friendship with Byron. The address card we give is in all probability of the year 1819, which we know Shelley passed in Rome writing the two finest of his poems, *Prometheus Unbound* and *The Cenci*. It was only four years later, namely on July 8th, 1823, that the poet met his tragic death by drowning in the Gulf of Spezzia. Sir Thomas Lawrence, who was painting the portrait of the Pope at the period of Shelley's stay in Rome, was a man of wholly different build, and as fortunate in all the undertakings of his life as Shelley was

unfortunate. To begin with, the artist was that hothouse product—an infant prodigy. At the age of ten he was already well known as a portrait painter in crayons at Oxford, where he made one of his first drawings of Mrs. Siddons in the character of Zara. Lucky in his start in life, Lawrence was elected at the age of twenty-two an associate of the Royal Academy; on Reynolds's death became limner to his Majesty, in 1815 he was knighted; and at the height of his popularity succeeded

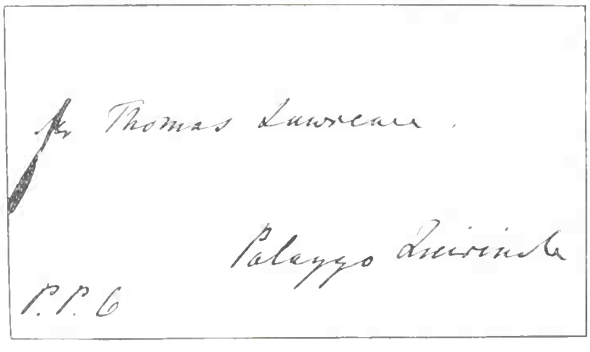
Benjamin West as President of the Royal Academy. A courtier, a lady-killer, and—like most lady-killers—of ludicrous susceptibilities, Sir Thomas Lawrence's reputation as a man of honour was stained by his frivolous treatment of the two unsophisticated daughters of Mrs. Siddons. That he made love to them simultaneously in his maudlin fashion there is little reason to doubt, nor can it be questioned that the painter's heartless behaviour hastened the death of the more beautiful and tender-hearted of the two sisters.

It is pleasant to turn to the sane and benign figure of Canova, who was in the zenith of his fame when Lawrence was in Rome, and whose visiting card has already been alluded to. The founder of a new school of Italian sculpture, Antonio Canova

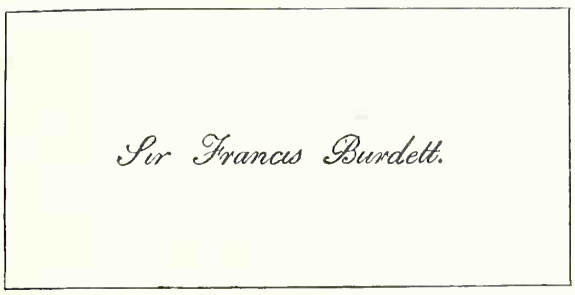




was born, like the present Pope, in the neighbourhood of Venice. A boy without money or influence, Canova yet found friends ready to aid him in his studies. In his seventeenth year he produced his first imaginative work, *Eurydice*. The *Apollo* and *Theseus with the Centaur* were designed in Rome, where Canova



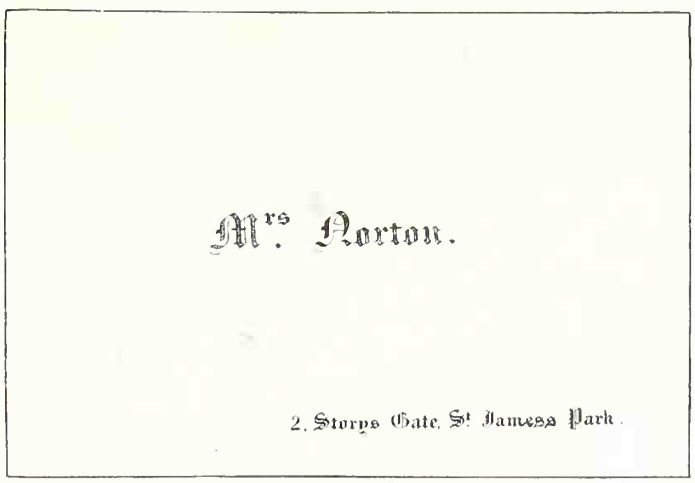
afterwards created the *Cupid and Psyche* and finished the monument erected in St. Peter's to Clement XIII. Another important undertaking was the colossal statue of Napoleon. It was a work the sculptor prepared in Paris, a city he later on visited as Ambassador, when



—by one of life's little ironies—he was sent by the Roman Government to recover the works of art abstracted by Bonaparte.

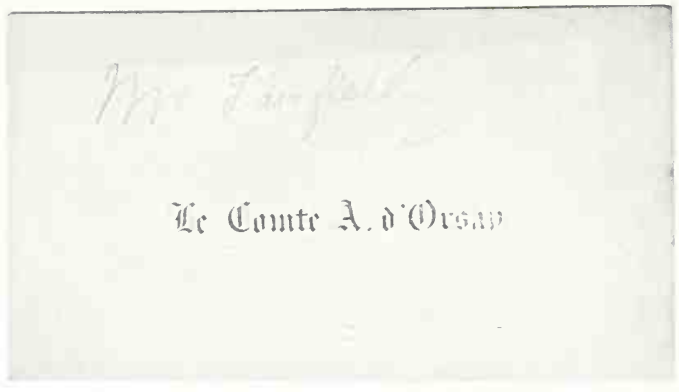
The name of Sydney Smith is one to conjure with, and it is with difficulty that we remember the more serious *rôle* played by the humorous cleric. Yet his life was by no means compassed by the desire to set a table in a roar. The son of an eccentric squire, Sydney Smith was born at Woodford, in Essex, and was educated at Winchester and Oxford. Accepting a curacy in Wiltshire, he shortly afterwards procured a tutorship which took him to Weimar. But the moment was unpropitious. "Before we got there," says Sydney Smith, "Germany became the seat of war, and in stress of politics we put into Edinburgh, where I remained five years." Here he published some sermons in 1802, and two years later aided in starting the all-powerful *Edinburgh Review*. Not that this spirited performance gained the lively curate Church preferment. As a preacher, a lecturer, and a brilliant conversationalist he took London Society by storm. Duchesses fought for him. His jokes were quoted at every table. His *bon mots* became household words. Yet sighing for a mitre, for eighteen years Sydney Smith had to content himself with a living at Foston-le-Clay, in Yorkshire; and, in spite of Lord Melbourne's regrets on the subject, was only rewarded for his lifelong labours by being made a Canon of St. Paul's.

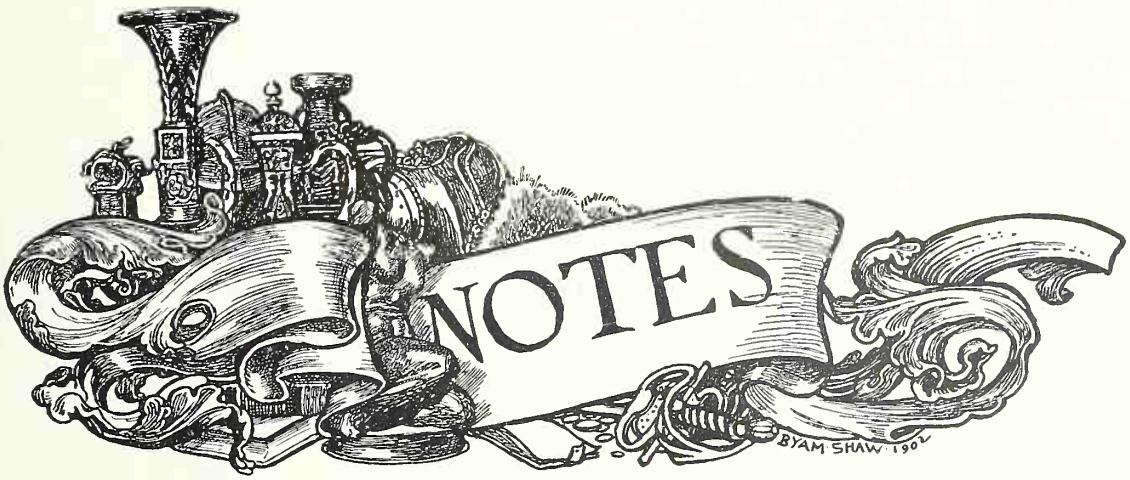
A man of more determined front was the famous Radical, Sir Francis Burdett, the father of the Baroness Burdett-Coutts. Born in 1770, this fire-eating reformer was educated at Westminster and Oxford, and was in Paris at the time of the French Revolution. Marrying a daughter of the great banker, Thomas Coutts, he entered Parliament, where he became a popular idol. Championing the rights of the people and forcing an enquiry into the abuses of the Metropolitan prisons, he was ever in the public eye. His energies were boundless. Fighting a duel with one James Paull after being three separate times defeated for Middlesex, Sir Francis was later on returned for Westminster, a constituency he represented for thirty years. Nor did the career of the fighting baronet end here. Coming into collision



with the House of Commons in 1810 over what he claimed was the wrongful imprisonment of a burgess called Jones, we find Sir Francis barricaded in his own house for a breach of privilege. Naturally, the populace assisted him against the military, blood was shed, and the great upholder of the people's rights was taken for a brief period to the Tower.

Of the two last-named cards only that of Mrs. Norton requires more than a passing mention. Count d'Orsay is one of those exotic figures who hardly looms bigger through the mists of time. The last of the dandies and an exquisite of the first water, his vogue when he shone at Gore House under the reign of Lady Blessington seems almost inexplicable to us in the strenuous times in which we live. Ruined by what Mr. Gosse would call his 'too vivid' life in London, d'Orsay followed Brummell into exile, while Gore House was demolished to make way for that pious monument to a blameless Prince—the Albert Hall. More comprehensible is the entity of Mrs. Norton, the first representative of the modern woman. The granddaughter of Richard Brinsley Sheridan, and the sister of Lady Dufferin and of that Duchess of Somerset who figured as the Queen of Beauty in the Eglinton Tournament, Caroline Norton was born exactly a hundred years ago, and married when she was nineteen. Young and ambitious, the bride wrote a somewhat over-strained verse. She had, however, glamour and fascination. Lord Melbourne, a widower, who had only recently lost his beautiful but eccentric wife, Lady Caroline Lamb, was strangely attracted by the second Caroline. Their intimacy grew with leaps and bounds, and at length set the gossips talking. Filing a petition, Mr. Charles Chappel Norton brought an action against Lord Melbourne, but he lost his suit, as a verdict was given for the defendant. The injured lady consoled herself with her pen, and took to writing books depicting the wrongs of woman. Not that she gave up her friendship for Lord Melbourne. It was owing to that friendship that her political influence was so considerable. The story, however, that Mrs. Norton used Sydney Herbert as a tool, and sold a cabinet secret to the *Times* newspaper, may be accepted as apocryphal. As a reviewer of books she had access to Printing House Square; but Mr. Dasent hotly denies, in his recent memoir of Delane, that the lady used her position for mercenary ends. Mrs. Norton was emphatically not Diana of the Crossways.





Norwegian Drinking Vessels in Wood

In olden times people did a lot more by handicraft, especially in the north, where the countryman sat in his home the whole winter surrounded by snow and ice. Cut off from towns and market-places, he got accustomed to work out many a household thing not only for his own use, but also as a surplus which could be brought to market when summer made roads trafficable. In that way many a home industry arose—a prominent one in Norway being wood-carving.

The illustrations show two such pieces belonging to a private collector of Stockholm—drinking vessels cut out of old birch stems—"masur"—and decorated with elaborate sculpture in a way so rarely met with that neither the museum at Christiania nor Stockholm possesses anything better in that line. The one is a sixteenth century, the other a seventeenth century piece. The first, measuring 9 inches in height and $5\frac{1}{2}$ inches in diameter, treats of the birth of Christ and the arrival of the wise men of the East. Round the stem they are riding on small Norwegian horses, arrayed in crowns, and carrying gifts to the Child. The Virgin is sitting with the newborn in her arms, with the three kings kneeling before her. On the lid are carved a cradle with a child, the heads of

NORWEGIAN DRINKING VESSELS

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an ass and an ox, an angel, a man with a wandering staff (Joseph), and a woman (Mary), emblems signifying the birth and flight into Egypt. The corpus is surmounted by the lions of St. Olaf. Such a one is also placed on the handle.

The seventeenth century piece is a little larger, 6 inches in diameter, but only 8 inches high. Here a man in Burgundian dress is shooting at a hare chased by a fox, a dog, very singularly like a poodle or Pomeranian, is crouching waiting for the shot to go off. The whole stem is richly decorated with scroll work, fruits, and flowers. On the lid a parrot is holding a bunch of grapes. This piece is interesting, the inside still having its "drinking marks"—small knobs or buttons showing how deep each guest was allowed to nip. The forms of the drinking vessels are about the same as were adopted for pewter and silver tankards.—Otto Meyerson.

UNIQUE TIMEPIECE

A Unique Timepiece

There has lately come into the possession of Mr. G. H. F. Nye, of 35, Chapel Street, Belgrave Square, S.W., what is believed to be one of the earliest timepieces introduced into this country. Upon taking it to pieces, within a brass cylinder were found two faded and time-worn papers, with an inscription stating that the timepiece was discovered in the monastery of St. Albans in digging out the ruins of an old wall, and is supposed to be nearly the first timepiece brought into England, being made in Italy. The silver plate in the centre of the dial shows the different aspects of the sun and moon during their annual revolutions. The gold plate shows the day of the month the year round, and also what sign the sun is for every month in the year. The timepiece, which is in splendid preservation, is evidently of great antiquity and of beautiful design and workmanship, and is supported by a bronze figure of a slave exquisitely sculptured. The following are the papers referred to:—

Lunar and Solar Clock.

"The outside circle on the dial plate shows the hours of the solar days—the upper hours being those of the day, and the lower hours of the night. Immediately within the hour circle is that on which is marked the days of the months, and beside them the signs of the zodiac. The days of the month and the position of the sun are indicated by the moving point affixed to the inner circle.

"The three other circles show respectively the moon's age, the time of her passing the meridian, and the time of high water. It should be observed the innermost circle showing the time of high water may be adapted to any port or place by setting the known time of high water at new or full moon to 29½ on the circle showing her age. It is now set for the time at Hull; for London it should be set for 2 hours 50 minutes; Liverpool, 11 hours 10 minutes; and Bristol, 6 hours 50 minutes.

"The time of high water at Hull then is six o'clock. This circle is moved by inserting a pin in one of the small holes, and pushing it gently round.—J. J."

On another piece of paper:—

"The watch was found in the antient monastry at St. Albans in digging out the ruins of an old wall, and is supposed to be nearly the first timepiece brought into England, being made in Italy.

"The silver plate in the center of the dial shows the different aspects of the sun and moon during their annual revolutions, viz., the conjunction square 'Trine' and 'Opposition.' The gold plate shows the day of the month the year round, and also what sign the sun is in every month of the year."

Old Norfolk Houses By Geoffrey Birkbeck, R.B.A. (London: Jarrold & Sons, 32s. 6d.)

It will probably be a pleasant surprise to many of those who mourn over the destruction and decay of so much of the fine domestic architecture of England to discover what a large number of good examples still exist in East Anglia. No less than thirty are described and figured by Mr. Birkbeck in his *Old Norfolk Houses*, most of which are in excellent preservation, and, as a general rule, little spoiled by injudicious restoration. Amongst them are specially typical the early fifteenth century Elsing Hall, with a beautiful Gothic dining hall and minstrels' gallery; the seventeenth century Barningham Hall, the west front of which, with its three-storeyed porch, double-storeyed dormer windows, and crow-step gables, remains practically what it was when first completed, though the southern side and interior have been modernized; Blickling Hall, one of the finest Jacobean mansions in the British Isles; the moated Oxburgh Hall, with a grand entrance gateway, flanked by two octangular turrets, eighty feet high, that once owned an equally beautiful Gothic hall, pulled down with the rest of the southern side in 1778; the Elizabethan Flordon Hall, built, as were so many of its contemporary homes in the form of the letter E, in compliment to the maiden queen; Breccles Hall, built in 1583, a good example of the less pretentious mansion of its day; Caistor Old Hall, portions of which, dating from 1430, consist of bricks and flint filched from the walls of an ancient Roman camp; Felbrigg Hall, on the site of a much older building, the cellars of which are still *in sitû*, with a beautiful sixteenth century south front, and a scarcely less charming seventeenth century western façade; Kirston Old Hall, chiefly noticeable for its many mullioned windows and well-proportioned three-storeyed porch; and the much later and comparatively well-known Holkham Hall in the Renaissance style, that in spite of its undoubted dignity of appearance, is somewhat out of character with its surroundings.

The essays accompanying the reproductions of Mr. Birkbeck's water-colour drawings contain much interesting information respecting the various mansions and their owners, who were all more or less intimately associated with the politics of their time. He tells, for instance, of the secret cell at Breccles Hall, contrived by the noted builder Green, who knew so well how to baffle the vigilance of spies; relates in connection with her birthplace, Stanfield Hall, the sad history of Amy Robsart, and does not forget to include the thrilling legends of the ghosts supposed to haunt the scenes of their earthly life. Unfortunately, however, his illustrations are not so successful as his text. He fails to give any suggestion of the romance that seems to emanate from the originals, and though his drawing is fairly accurate, his compositions, with few exceptions, notably the Mannington Hall, Thelveton Hall, and Wilby Old Hall, are spoiled by want of care. Tone values and atmosphere are alike ignored, and no attempt has been made to do justice to beauty of detail. The renderings of the shrubs and flowers in the gardens, that add so much to the charm of the buildings looking down on them, are singularly inadequate, it being often impossible to make out what they are meant for.

French Prints of the XVIIIth Century. By Ralph Nevill (Macmillan, 15s. net)

"Years ago," Mr. Ralph Nevill tells us in his instructive new book on French prints, "a custom-house officer at Dover is said to have destroyed *Les Hasards heureux de l'escarpolette*, the masterpiece of Nicolas de Launay, after Fragonard, as being a print unfitted for admission into England." Times have changed since those days, and only a few weeks ago a large and astoundingly accurate facsimile reproduction of Fragonard's painting, which served as model for that famous print, was published by a London firm and exhibited at the Menpes Gallery without giving rise to squeamish protests. But the incident related by Mr. Nevill goes a long way to account for the slight esteem in which French engravings have been held until quite recent years on this side of the Channel; for all their rare decorative qualities, their exquisiteness of craftsmanship, their unrivalled delicacy and tastefulness as regards design and colour, could not reconcile British prudery to the light morals of eighteenth-century France, to the illustration of which the contemporary French engravers mainly applied their accomplishment.

Mr. Nevill's book is almost exclusively devoted to the *estampe galante* (although a short list of engraved portraits is given at the end of the volume), and it is, moreover, the first English book devoted to the subject with which the author proves himself to be in complete sympathy, even if he does not lay sufficient stress upon the immeasurable superiority of the French line engraving and colour-print over any of the productions of British eighteenth-century graphic art. But quite apart from all questions of artistic merit, there is another side to the question—the importance of these prints as documentary evidence of social and political history.

"French eighteenth-century prints (in particular *l'estampe galante*) reproduce for us, as it were, that pleasure-loving society which existed at a time when

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France was the model and mistress of the world as regards polished elegance of life. For the most part fine specimens of the engraver's art, these prints exhale the very spirit of the *ancien régime*, the old-world grace and daintiness of which must of necessity attract all lovers of light-hearted youth and beauty. They picture, in a singularly accurate manner, a society—pleasure-loving, may be, but nevertheless cultivated in the extreme—the like of which, it may almost certainly be affirmed, will never exist again."

The very lives of the engravers, whose personalities flit across these pages, illustrate the gaiety and frivolity to the recording of which they devoted their burins; and it can easily be imagined that the human interest attached to the doings of these typical members of a light hearted community saves the pages of Mr. Nevill's book from the monotony one is accustomed to associate with the ordinary "collector's guide." Yet the book is full of useful information about "states," and values, and counterfeits, and includes an excellent catalogue raisonné of the most important prints—arranged, unfortunately, under the artists' names, instead of the engravers', so that to refer, for instance, to Janinet, it is necessary to look up twenty distinct references. Of mistakes there are not many, although the well-known engraving of *Henri de Lorraine, Comte d'Harcourt*, by Masson, after Mignard, is attributed to G. Edelinck!

A brief chapter on the various techniques of engraving and colour-printing would have considerably enhanced the value of the book. As it is, Mr. Nevill refers to Le Prince's invention of *gravure au lavis* and to Bonnet's *pastel* engravings without giving an indication as to the nature of these methods. He also, in various places, refers to engravings as "etchings"—in which connection there is a passage on page 80, which is altogether unintelligible: "From time to time there has been a great variation in opinion as to the relative merits of the pure etching as compared with the proof before all letters." On the same page will be found the statement that, "as a rule, eighteenth-century French prints were struck off in four states," and a few lines further down, that "the majority of French engravings have two or three states at most." But all these are minor points which cannot seriously affect the value of Mr. Ralph Nevill's hand-book.

Le Billet Doux Etched by Abel Jamas after Fragonard

Le Billet Doux, an etching of which we present with this number, is one of the best known works of Jean Honoré Fragonard, the pupil and legitimate successor of Boucher.

The girl, seated at her writing-table, in the act of inserting a love-letter inside a bunch of flowers, is dressed in a pale blue dressing gown shot with brown, which completely envelopes her in its ample folds. The tone of the whole composition is warm and harmonious, and the work is justly considered as the masterpiece of the artist.

In May, 1906, it figured in the exhibition of masterpieces by French painters of the eighteenth century at Messrs. Duveen Brothers' Galleries, having appeared in the Cromer sale in the previous December, realising the remarkable sum of £16,800.

Our Plates

The portrait of *Mademoiselle Parisot*, after Masquerier, which we reproduce in colours in the present number, is perhaps one of the most charming prints amongst the many executed by that eminent engraver, Charles Turner. Though it is upon his plates in mezzotint that Turner's fame chiefly rests, he displayed equal ability with the stipple-point, and his portrait of the celebrated dancer is one of the most highly prized of eighteenth-century stipple-prints.

Mademoiselle Parisot was a celebrated dancer at the London Opera House when in 1798 Shute Barrington, Bishop of Durham, made his protest against the licentiousness of the ballet. Turner's print was published in the following year, and she also appeared as one of the dancers in Gilray's caricature, *La Danse à l'Evêque*.

The plate was begun by Turner on November 20th, 1798, and was in the printer's hands in January. Two states are recorded in Mr. Whitman's monograph, the first with inscription in fine script, and date January 17th, 1799; and the second with inscription thickened and date erased.

We are enabled to reproduce the plate through the courtesy of Messrs. Knoedler & Co.

The portrait of *Miss Fanny Kemble* is from an interesting drawing by Lawrence, inscribed, "To Mrs. Charles Kemble, with Sir Thos. Lawrence's respects." It was lithographed by R. J. Lane, printed by Charles Hullmandel, and published by J. Dickinson in 1830.

The painting of a lady with a bird is from a study attributed to the painter-parson, the Rev. W. M. Peters, whose paintings are now so steadily appreciating in value, after many years of comparative neglect.

Another treasure from the Kann collection, which we are enabled to reproduce as a frontispiece to the present number, is *The Rustic Bridge*, by Meindert Hobbema, one of four works by this artist in the collection. The work is characteristic of Hobbema, though at first recalling that of Jacob van Ruisdael, his predecessor, the drawing of the foliage and tree

BY MOREAU LE JEUNE AND SIMONET, AFTER BAUDOUIN

BY N. DE LAUNAY, AFTER LAVREINCE

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trunks, the indication of the distance and the tendency to olive green in the tones, all being indicative of the younger artist.

Portrait of Lady Malet By Ross

We should have mentioned that the owner of the portrait of *Susannah Lady Malet*, reproduced in the January number of The Connoisseur, is Mr. Herbert Warre Malet, of 23, Trafalgar Square, Chelsea, who kindly lent it for reproduction.

Books Received

Whistler, by T. Martin Wood. 1s. 6d. net; *Rubens*, by S. L. Bensusan, 1s. 6d. net; *The National Gallery*, Parts V., VI. and VII., by P. G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net. (T. C. & E. C. Jack.)

The Masterpieces of Botticelli, *The Masterpieces of Fra Angelico*, *The Masterpieces of Tintoretto*, 6d. each. (Gowans and Gray, Ltd.)

Songs and Poems, Old and New, by Wm. Sharp, 4s. 6d net; *The Compleat Benedict*, by Law-Lacey. 2s. 6d. net. (Elliot Stock.)

Great Masters of Dutch and Flemish Painting, by W. Bode, translated by Margaret L. Clarke, 7s. 6d. net. (Duckworth and Co.)

Visitation of England and Wales, Vol. XV., by F. A. Crisp, F.S.A., 21s. net. (Grove Park Press.)

The Year's Art, 1909, edited by A. C. R. Carter, 3s. 6d. net. (Hutchinson & Co.)

Notes from a Collector's Catalogue, by A. W. Oxford, 5s. net. (J. & E. Bumpus.)

Dutch Art in the Nineteenth Century, by G. Hermine Marius, translated by Alex. Teixeira De Mattes, 15s. net. (Alex. Moring, Ltd.)

Lace, by Carita, 10s. 6d. net. (Sampson Low, Marston & Co., Ltd.)

Stories of the English Artists, from Vandyck to Turner, 1600–1851, collected and arranged by Randall Davies and Cecil Hunt, 15s. net; *Wine and Health, How to enjoy Both*, by Dr. York-Davies, 1s. 6d. (Chatto & Windus.)

Pewter Marks and Old Pewter Ware, by Christopher A. Markham, 21s. net. (Reeves & Turner.)

Douris and the Painters of Greek Vases, by Edmond Pottier, 7s. 6d. net. (John Murray.)

Porcelain of All Countries, by R. L. Hobson, B.A., 6s. net. (Constable & Co.)

The Tudor Facsimile Texts, edited by John S. Farmer. (T. C. & E. C. Jack):—

Lost Tudor Plays recently recovered: *Wealth and Health; Johan the Evangelist; Impatient Poverty.*

Unknown (or unrecorded) Editions of Scarce Old Plays: *Darius; Lusty Juventus.*

An Autograph Play of Philip Massinger: *Believe as you List.*

The Macro Plays: *Mankind; Wisdom; The Castle of Perseverance; Respublica.*

"Youth" and "Prodigal" Plays: *Nature; Hickscorner; Four Elements; Nice Wanton; Disobedient Child.*

Early Enterludes: *New Custom; The Trial of Treasure.*

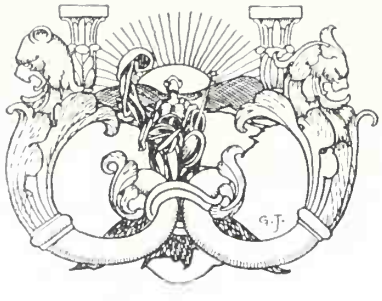
Some Beginnings of English Comedy and Tragedy: *Damon and Pythias; Gorboduc; or Ferrex and Porrex; Appius and Virginia.*

Scriptural Enterludes: *Jacob and Esau; King Darius; Mary Magdalene.*

The Enterludes, etc., of John Heywood: *The Four P.P.; Play of the Weather; Gentleness and Nobility; Witty and Witless.*

The Enterludes of John Bale: *The Chief Promises of God to Man; The Three Laws.*

Wit Plays: *Wit and Science.*



Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Unidentified Miniature.

Dear Sir,—In your November Number, 1908, page 189, an unidentified miniature is reproduced, representing a young man of about 1650. Unfortunately I cannot say who this young man is (probably a Swedish gentleman), but the artist is no doubt Pierre Signac, a Frenchman, who was born in Chateaudun, in France, and died in Stockholm. He came to Sweden in 1646 as a court painter to Queen Christine, the daughter of Gustavus Adolphus the Great. In the royal collections of Sweden more miniatures are to be seen by him. He signed S, as you can see under the initials on the box, which is reproduced in the same number. Also on more miniatures that we have, the box is of light blue enamel, with black and white trimmings. Even the green palms are highly characteristic of these works.

Among his miniatures are portraits of our King Charles X. (+1660), Charles XI. (+1697), and of his queen, Ulrica Eleanor, Princess of Denmark. All these works belong to the National Museum in Stockholm.

Yours truly,

Ludvig Looström,

Director of the National Museum, Stockholm.

Cosway Portrait.

Dear Sir,—I shall be much obliged if you will insert a reproduction of the enclosed photograph in The Connoisseur with a view of ascertaining the subject of the portrait. I am told it is one of the few small whole-length portraits painted by Cosway. The canvas measures about 4 ft. by 3 ft.

UNIDENTIFIED COSWAY PORTRAIT

Yours very truly,

Geo. Temple.

Portraits by Shee and Murray.

Sir,—I am much obliged to you for your letter about my enquiries. I shall be very glad if you will print them in your "Notes and Queries" in your March issue.

First.—Who is the present owner of the portrait of *Dr. Henry Bathurst, Bishop of Norwich*, painted by Sir Martin Shee, engraved by C. Turner, formerly at Holkham, Norfolk?

Second.—Who is the present owner of the pictures of the *Duke of Gloucester* and *Benjamin Bathurst*, painted by T. Murray, engraved by J. Smith?

Yours truly,

Bathurst.

How to Take Impressions of Seals.

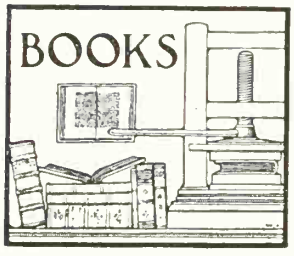
Dear Sir,—I have been endeavouring to make impressions of seals with a view to forming a collection. Up to now my efforts have not met with quite the success I wish. I find that with large seals sealing wax is not altogether suitable, as it is exceedingly difficult to force it properly into the seal, and very often the air gets in, giving bad results.

Can you tell me if there is any other material more suitable for this kind of work? Many of the impressions that I have seen in museums appear to be made of a substance other than sealing wax. Possibly, too, you can tell me if it is possible to obtain a book which deals with the subject.

Yours very truly,

George Penrose.

THE first sale of the year was held by Messrs. Hodgson on January 5th and two following days, and though, as a rule, the books disposed of were of small account, as is invariably the case at such an early period, several works realised substantial sums. Thus, for example, a series of 10 vols. on large hand-made paper of the *Bibliothèque de Carabas*, consisting of reprints of scarce works of the fifteenth and sixteenth centuries, 1887-94, royal 8vo, was bid for to £16 (hf. vell., uncut). Only sixty sets were printed on paper of this quality and size, and this particular one was perhaps unique, as the first volume contained dedicatory verses by R. L. Stevenson to Mr. Andrew Lang, which were withdrawn before publication, as well as the cancelled leaves in the second volume. We may also mention Sir J. Rennell Rodd's *Rose Leaf and Apple Leaf*, with an introduction," L'Envoi," by Oscar Wilde, £7 10s. (vell.); *The Chameleon*, No. 1 (all published), 1892, £4 15s. (wrappers); two folio volumes of *Year Books*, printed by Tottell in 1556-8, £21 (old cf., stained); the original edition of the *Choiseul Cabinet*, 1771, 4to, £34 (old French mor., with the arms of Louise Honorine, Duchesse de Choiseul-Stainville); and a rather scarce Alpine book by Raoul-Rochette known as *Le Voyage dans la Vallée de Chamouni et autour du Mont-Blanc*, 1826, 4to, with forty hand-coloured plates, £7 15s. (mor. ex.).



On January 7th and following day Messrs. Puttick & Simpson sold a number of books from the libraries of the late Mr. W. L. Sutton, of Northchurch, Berkhamsted, and of the late Mr. T. McLean, other properties also being included. There is in this instance also little to chronicle, the books, as a rule, realising small sums, and not being very important in themselves. Carey's *Life in Paris* is often met with, though but rarely in the original twenty-one parts as issued. Such a copy, with all the illustrated wrappers, each with a different wood-cut by George Cruikshank, sold for £19 19s. (backs slightly broken), while £13 10s. was obtained for Chaloner Smith's *British Mezzotint Portraits*, 4 vols. in 5, impl. 8vo, 1878 (uncut); John Smith's *Catalogue Raisonné*, with the supplement, together 9 vols., 8vo, fell to £5 15s. (half mor.), in the face of the recently published new and revised edition, and then we have Graves and Cronin's *History of the Works of Sir Joshua Reynolds*, 4 vols., 4to, 1899-1901, £30 (hf. mor.); Redford's *Art Sales*, 2 vols., 4to, 1888, £6 15s.; David Cox's *Treatise on Landscape Painting*, in the original 12 parts with the wrappers, rarely seen in this state, £14; the Rev. J. G. Joyce's *The Fairford Windows*, published with coloured plates by the Arundel Society in 1872, £7 7s. (orig. hf. mor.); the first edition of Apperley's *Life of John Mytton*, with 12 coloured plates by Henry Alken, £10 15s. (hf. mor.); Ralfe's *Naval Chronology*, with coloured plates by Whitcombe and others, 3 vols., 8vo, 1820, £11 15s. (mor. ex.); vols. 9 to 27 of the *Catalogue of Birds in the British Museum*, 1884-95, £13 (cl.); and Oliver Goldsmith's *The Good Natured Man*, first edition of 1768, with the half-title and the rare epilogue, £5 10s. (unbound). Very many good and useful books might have been picked up at this and the preceding sale for small sums; in fact, it would be possible to form a general library of very considerable range and importance if only book-collectors would take the trouble to themselves attend some of these sales of a miscellaneous character as opportunity offers, and accept the gifts which Providence would very often throw in their way. Thousands of books can be bought for very little, not on account of there being anything wrong with them, but simply because they do not happen to be in fashion at the moment, or because they belong to some edition which, though good enough for all practical and most other purposes, is perhaps not the best which could be procured if money were no object.

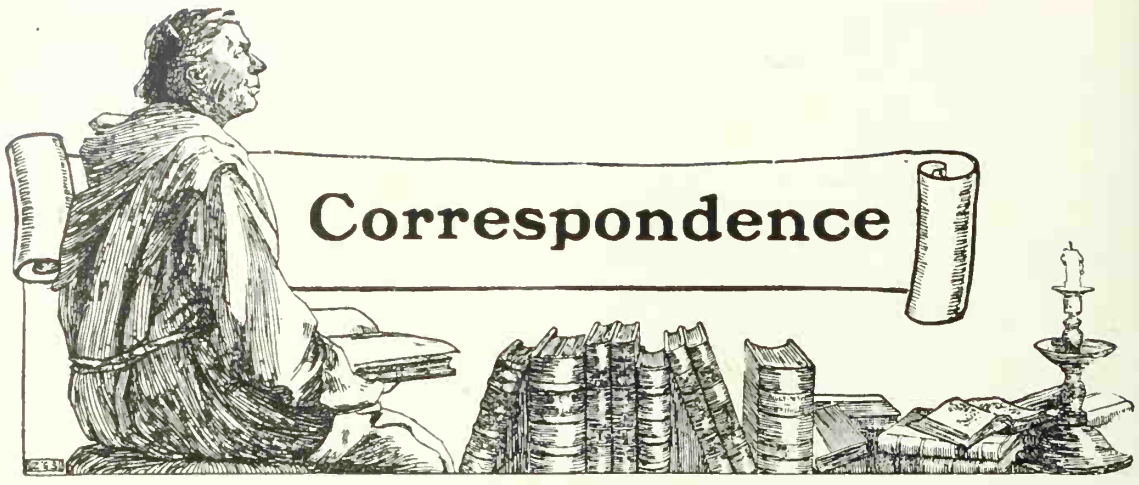
On January 14th a large collection of works on Freemasonry was sold at Sotheby's, and here again prices ruled low; in fact, only one substantial amount was realised, viz., £31 for a long series of pamphlets bound in 17 vols., 8vo, 1754-1892. These included *Solomon in all his Glory*, 1777; *Jachin and Boaz*, n.d.; *Three Distinct Knocks*, Dublin, n.d.; Slade's *Free-Mason Examin'd*, 1754, and many other pieces well known to collectors of works of this particular class. The sale we are now considering was held on January 13th and two following days, the 1,084 lots in the catalogue realising less than as many pounds. *Los Quatro libros de Amadas de Gaula*, 1533, folio, one of the books beloved by Don

Quixote, sold for £7 15s. (cf., antique); a complete set of *Notes and Queries*, from the commencement in 1850 to 1903, with the Indexes to series 1-9, together 117 volumes, for £15 15s. (hf. cf. and cl.); Gardiner's *History of England* (1603-1616), 2 vols., 1863, a presentation copy from the author, for £17 10s.; *Gerarde's Herbal*, 1597, folio, for £10 (old cf., title defective); the first edition of Sterne's *Sentimental Journey*, 2 vols., 1768, £5 (cf.); *Mercator, or Commerce Retrieved*, in 181 original numbers (two missing), with the revenue stamp on each, 1713-14, folio, £20; and *The Houghton Gallery*, 2 vols., folio, 1788, £21 10s. (mor. ex.). The prints contained in these two volumes were engraved after the paintings once in the collection of the Earl of Orford at Houghton, in Norfolk, but which at the time were the property of Catherine II., Empress of Russia, whose portrait by Caroline Watson, after Rosslin, is seen in the first volume.

The official copy of Izaac Walton's will, engrossed on parchment (with the Probate of the same dated Feb. 4th, 1683), though a legal document and in no sense a "book," may be incidentally referred to as having realised £36 at Hodgson's on January 20th. In a measure it is connected with *The Compleat Angler*, and the fact of its sale for the sum named is not without literary interest. On the same occasion Curtis's *Botanical Magazine*, from the commencement in 1787 to vol. 47 of the third series, 1891, with the Index to the first 53 vols., together 74 vols., uniformly bound in half morocco, realised £48; and the *Proceedings of the Zoological Society*, from the commencement in 1830 to 1903, with the Indexes to 1900, the catalogue of the library and list of animals, together 65 vols., £26 (hf. mor.). On the same and following day a number of important books were sold at Sotheby's, some 600 lots in the catalogue realising very nearly £1,500. One of the most interesting was a copy of the privately printed *Vera, or the Nihilists*, Oscar Wilde's dramatic poem, 1882, 8vo, £12 (wrappers), an immense advance on the price usually obtained for it three or four years ago. Only 200 copies of this play were printed, and one in its wrappers realised no more than 17s. at Sotheby's in November, 1905. Another book which has greatly increased in value of late years is *Jorrocks's Jaunts and Jollities*, the editions of 1838, 1839 and 1843 all participating in the demand. A copy of that of 1843, though rebound in calf, realised £18 10s. at this sale, while Apperley's *Life of a Sportsman*, 1842, made £13 15s. (orig. cl.). Several of the plates were, as usual, cut and mounted, a circumstance which has given rise to considerable comment at times. Why this should be so has never been clearly explained. The 36 plates in this volume, all by Alken, are very attractive, and it may be that they were sometimes removed for framing purposes, afterwards being returned to the book when the extent of the damage which had been occasioned became realised. This explanation, however, is not satisfactory, for nearly *all* volumes casually met with have one or more of the plates cut and mounted, a circumstance pointing to an universal practice rather than to a fairly common occurrence.

The other specially noticeable books sold on the same occasion included La Fontaine's *Fables Choisies*, on large paper, 4 vols., folio, 1755-59, with the plate, *Le Singe et le Léopard* (172nd Fable), before the inscription was added, £30 (contemp. French mor.); *The Nuremberg Chronicle*, 1493, folio, a fine copy with the blank leaves and the "De Sarmacia," £30 10s. (mor. ex.); Combe's *Life of Napoleon*, 1815, 8vo, with the 30 coloured plates by George Cruikshank, and his 24 folding coloured plates inserted, £20 10s. (cf. gt.); the first volume (only) of the first or Salisbury edition of *The Vicar of Wakefield*, 1766, 8vo, £13 5s. (cf.); Tennyson's *The Last Tournament*, 1871, 8vo, one of the six "trial" copies, £15 5s. (mor. super ex.); and the familiar *Monasticon Anglicanum*, by Caley, Ellis and Bandinel, 6 vols. in 8, 1817-30, and *The History of St. Paul's Cathedral*, 1818, together 9 vols., £18 5s. (calf, uniform). *The Last Tournament* appeared to be the same copy which was sold at Sotheby's in June last year for £18, and for £15 10s. in July, 1907. If it was not, the inference is that considerably more than six copies of this "trial" book are known, and that quite a number of them are bound in morocco super extra. These "trial" books, so called, are private copies printed solely for Lord Tennyson's personal use, and issued before the ordinary edition. *The Promise of May*, 1882, 8vo, affords another instance of this having been done, and the same remark applies to *Morte d'Arthur*, *Dora*, *and other Idylls*, 1842, 8vo, and *Idylls of the King . . . a New Edition*, 1862, which contains four idylls not in the ordinary 1862 edition at all, three of them, moreover, appearing under titles which occur in no other Tennyson volumes. It will be seen therefore that these "trial" books printed for Tennyson, so that he might bring his poems up to the high standard of excellence he regarded as essential, are extremely interesting, as well as important, from a literary standpoint.

The remainder of the month would have had to pass unnoticed had it not been for the sale of the late Mr. J. Vavasseur's library, which Messrs. Hampton & Sons held on the 26th at "Rothbury," Blackheath Park. The catalogue comprised 317 lots, and as the total sum realised was considerably more than £500, it is hardly necessary to say that many important books were included. Chief among these was that fine work, *Gould's Birds of Great Britain*, 5 vols., folio, 1873, which sold for £21 (mor. ex.). As Mr. Vavasseur's library, though small as modern libraries go, was of very considerable importance by reason of the class of books contained in it, and their uniformly good condition, we give a list of the chief prices realised. These were as follows:— Viollet-le-Duc's *Dictionnaire Raisonné de l'Architecture*, 10 vols., 1854-68, 8vo, £7 7s. (hf. mor.); Walton's *Compleat Angler*, Marston's edition on large paper, 2 vols., 1888, royal 4to, £5 15s. 6d. (mor. ex.), an unusually high price; Racinet's *Le Costume Historique*, 6 vols., folio, 1876-88, £14 14s. (hf. mor.); Audsley's *Ornamental Arts of Japan*, 2 vols., folio, 1882-4, £5 5s. (mor. ex.); and the same author's *Keramic Art of Japan*, 2 vols., 1875, folio, £5 10s. (mor. ex.).



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

***Clocks.*—Grandfather's Clock.**—A597 (Whetstone, N.)—Your clock, judging from the photographs, is a provincial made piece of the late 18th century. Its saleable value is not more than £3 or £4.

John Belcher, London.—A589 (Dover).—This clock-maker flourished about the year 1760. G. Adams, of Fleet Street, London, was a celebrated maker of atmospheric instruments about 1740-60. We cannot tell the date of your bracket clock unless you send a photograph.

Louis XV. Clock.—A845 (Temple, E.C.).—Your clock is of Louis Quinze period, but the dial is out of character. It is evidently an English dial which has been added later. The market value of the timepiece is about £7 10s.

***Furniture.*—Mahogany Chairs.**—A596 (Crewe).—Your mahogany chairs are mid-eighteenth century in style, and a set of six would be saleable at about 12 guineas.

Chippendale.—A585 (East Bridgeford).—The chair of which you send us sketch may be described as Chippendale Chinese-pattern, and, if genuine, both pieces are uncommon and valuable. The pair might realise from 50 guineas upwards.

Inlaid Casket.—A609 (Northallerton).—Your inlaid casket is an interesting old piece, and of foreign (probably German) origin. Many similar old caskets, with complicated locks, metal bands and inlaid work, come from the Continent. Judging by the photograph, we should value your specimen at about £6, but as a good deal depends upon the inlay work which cannot properly be seen in a photograph, it is desirable that the casket should itself be subjected to expert inspection.

Italian Chair.—A649 (Johannesburg).—If your chair is old, it is probably Italian, but its value over here is not likely to exceed 6 guineas. The chairs referred to at the foot of your enquiry can be covered in any dark leather to taste. Crimson figured damask or horsehair cloth (both black and crimson) would also suit them.

Oak Table.—A412 (Halifax).—From the very meagre description you give, we should say that your oak table is an 18th century piece, and worth about 8 guineas.

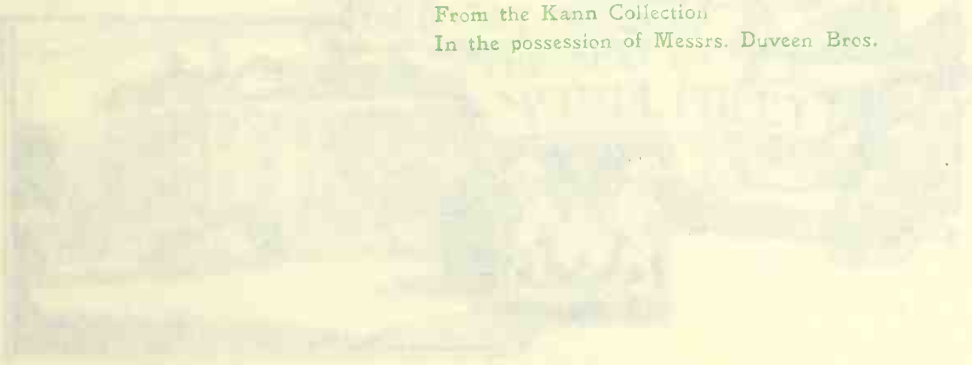
***Objets d'Art.*—Sporting Prints on Glass.**—A622 (Wells).—About £6 or £7 is the value of the set of coloured prints of sporting prints transferred to glass.

***Pictures.*—J. L. E. Meissonier.**—A1,042 (Mexico).—We are not sure from the photograph that your picture is a genuine Meissonier, but in any case we could not estimate the value without first inspecting the actual picture.

***Pottery and Porcelain.*—Biscuit Medallions.**—A590 (Norwich).—From information we have obtained, we believe that your medallions are from a Paris factory of quite late date. The mark is not in any well-known reference book. A London dealer, however, has in his possession a statuette of Athena with similar marks, and evidently by the same maker, who appears to have made a speciality of classical subjects. As yet, the specimens have not acquired any particular collectors' value, but they are worth keeping. If they are not stained, they can be cleaned quite easily with wax and water; but if biscuit ware is once allowed to get stained, we do not think there is any effective remedy.

Leeds Blue and White.—A549 (York).—Old Leeds blue and white plates, with views, are worth about 15s. each. Many plates made to-day, however, are marked "Leeds Pottery." Your Rockingham figure of a zebra may be worth £1; but it should be seen for a definite opinion.

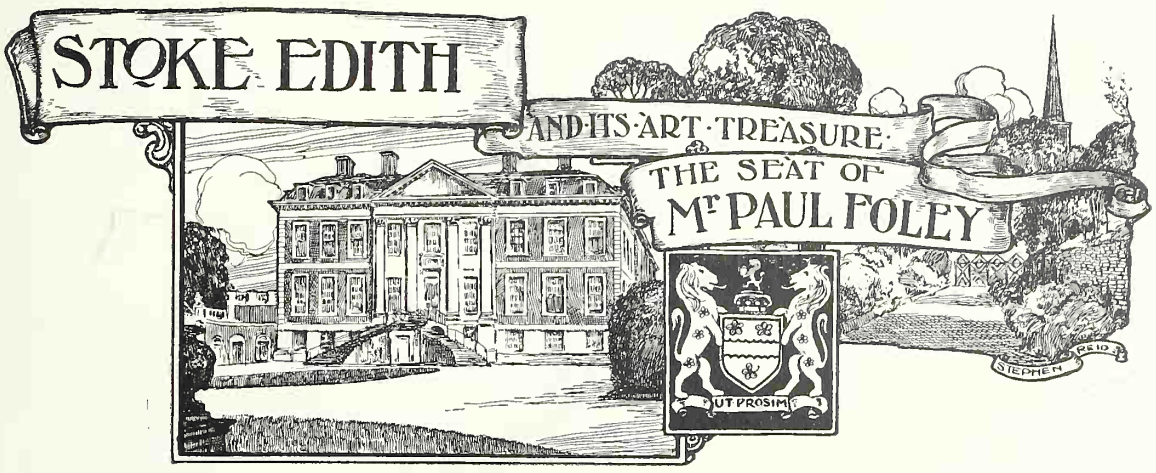
Chinese Mug.—A588 (Epsom).—Your mug is evidently of Chinese porcelain made for the European market about 150 years ago. It is worth about £1 5s.



PORTRAIT OF ALEXANDER TRIEST, BARON D'AUWEGHEM

By Anthony Van Dyck
From the Kann Collection
In the possession of Messrs. Duveen Bros.

BURLINGAME PUBLIC LIB.



Written and Illustrated by Leonard Willoughby

For many reasons, Stoke Edith, the Herefordshire seat of Mr. Paul Foley, is a most interesting place to connoisseurs. Built in the days of the "Merry Monarch" by a statesman who made it his home; a stately edifice, richly decorated, and filled with a good collection of works of art and literature; the residence in latter days of one of the last of our English grandes dames—who kept up almost regal state—it has associations which in themselves alone would make an interesting volume. To how many of Britain's beautiful homes are delightful histories attaching, some of absorbing interest from an historic point of view, some with legends of chivalry, others with weird stories of tragedy, superstition, or yet of even ghostly character! All these cannot fail to add charm, to weave an aura of fascinating romance around them, which certainly appeals to most people. I may, perchance, run the risk of being accused of being insular in my ideas if I say that, in my opinion, no country in the world can vie with Britain in the perfection of style and good taste of the old country houses. They are, and have been for centuries in most cases, the homes—now happily peaceful ones—of English nobles and gentlemen. There is nothing forbidding-looking about these venerable piles now in appearance, which in so many Continental country houses gives at once the suggestion of fortress rather than home. And if in some cases our very old buildings, that have bravely stood the storm and stress of siege and gun in bye-gone days, to-day still give the idea of the immense strength of a fortress—well, somehow time with gentle hand has seemed to soften the grim hard lines, blending the whole fabric into one only of beauty and peace, giving it enchantment the more.

GEORGE GRANVILLE—LORD LANSDOWNE, WHOSE DAUGHTER GRACE MARRIED THOMAS FOLEY IN 1740

Stoke Edith, from an architectural point of view, is too severe to be strictly beautiful, though it is imposing and stands well. It was built in an age when severity of style, at enormous cost of money, was thought to be necessary to correspond with the dignity of the owner. For many years this style preponderated, and as time went on, what little

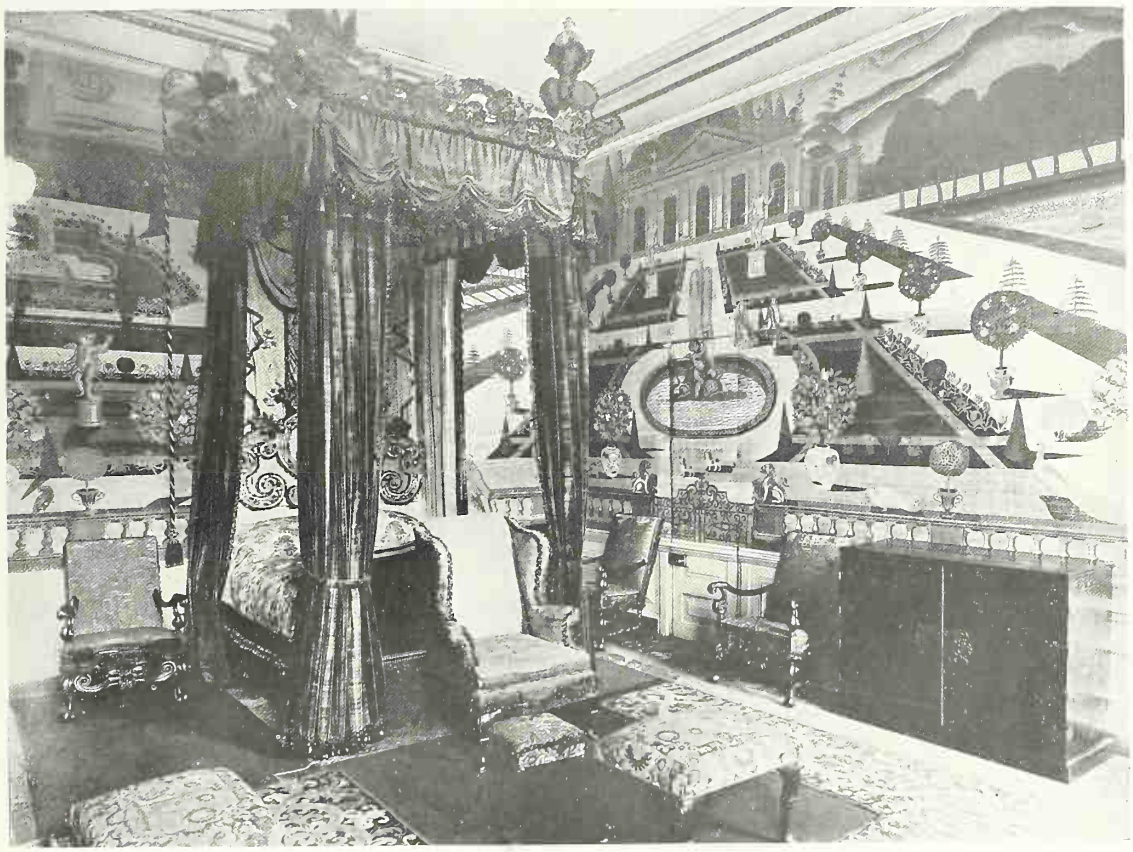
beauty there was left in design gradually disappeared, till at length Georgian pompousness was succeeded by the early Victorian horrors, with which the present generation are so familiar. To-day many of these unwieldy mansions are nothing more or less than "white elephants" to their unfortunate owners, who long to pull them down, for the cost of maintenance is simply ruinous. Why the style so changed from the perfect taste of the Tudor and Jacobean days to the fearsome designs of the last century is beyond my comprehension, and to-day, when we have succeeded in filling the streets of our towns and villages with about the most hideous erections that could be hit upon, we are beginning to wake up to the fact that things want altering. Our English climate is, alas! none too sunny, and therefore we do not want buildings which only help to add gloom, but rather, bright-looking, artistic structures, which in themselves give a suggestion of sun and warmth more suitable to our skies, which but seldom are Italian in their character. I often think that there are few more depressing sights than a dull-looking house, and therefore to live all one's life surrounded by dingy, heavy, grey brick, stuccoed and slate-roofed buildings, has anything but a cheering effect on the mind. Thank heaven, things are slowly altering; but there is much room still for improvement, for the change has been a long time coming about.

Stoke Edith stands just on the borders of Worcestershire and Herefordshire—those two lovely sylvan counties—and is about seven miles east of the ancient city of Hereford. As to the origin of the name—a somewhat curious one—it is possible that it arose in the following way. The word Stoke, used here and in many other places locally, is Saxon, and signifies a stockaded place. The parish church—which stands in the grounds of the house — was dedicated to St. Edith, daughter of King Edgar. Hence the name Stoke Edith. Between the house and church is St. Edith's Well, which at one time was popularly supposed to have healing powers. This old well still exists, and the story is told how in 1644 the Rev. John Praulph, the rector of the neighbouring village, Tarrington, was met by some Parliamentary soldiers as he was leaving the well. On being asked roughly whom he was for, he replied sturdily, "For

THE GRAND STAIRCASE, SHOWING THORNHILL'S WALL PAINTINGS, STOKE EDITH

God and the King." They promptly shot this brave man! but the outrage was rightly made the subject of a great stir at the time.

The house stands on rising ground, and from three sides has fine views of hill and vale. To the east the view is carried to the majestic Malvern Hills, their stately range stretching north and south; to the north the scene lies across the wide-extending rich Frome Valley; while to the west, looming in



GREEN VELVET ROOM, STOKE EDITH

the distance beyond Hereford's historic city, are the Black Mountains, in Radnorshire, and Robin Hood's Hills. Though the house stands some 200 feet above the level, yet the ground continues to rise on the south side, and this gives a charming view from the house of the formal gardens—laid out by Nesfield—and the park beyond, which is crowned by enormous woods, some 400 and 800 acres in extent. Away to the south-west, beyond these, is Holme Lacy, Lord Chesterfield's home, and further on is the picturesque town of Ross. It will thus be gathered by those who know this charming part of England, that Stoke Edith lays in beautiful surroundings. The present house, built by the purchaser of the estate, was erected on the site of another house, which is vaguely described as being an Elizabethan building, with four gables and a projecting porch. Doubtless also there were clusters of tall chimneys, mullioned and latticed windows, and a quaintly paved stone courtyard, for the approach then was from the west, and on this side was certainly at one time a courtyard. However, I am not here concerned with this old building beyond remarking that no doubt it was vastly different in appearance in every respect to the present one. Unfortunately in those days there was no photography—snap-shotting with Kodaks or picture postcards were not then dreamt of, and even drawings were but crudely executed, and so I am not able to say what this interesting old place was like, for nothing exists to show its shape or appearance, beyond a poorly executed sketch—now almost obliterated—which appears on an old document. The property, as it was then, was purchased in 1660 by Mr. Paul Foley from the Lingen family, who had been settled there for centuries. This Mr. Foley was the second son of Thomas Foley, who was himself the second son of Richard Foley, who is mentioned in Smiles's *Self Help* as going to Sweden and finding out the secret of splitting nails. He is

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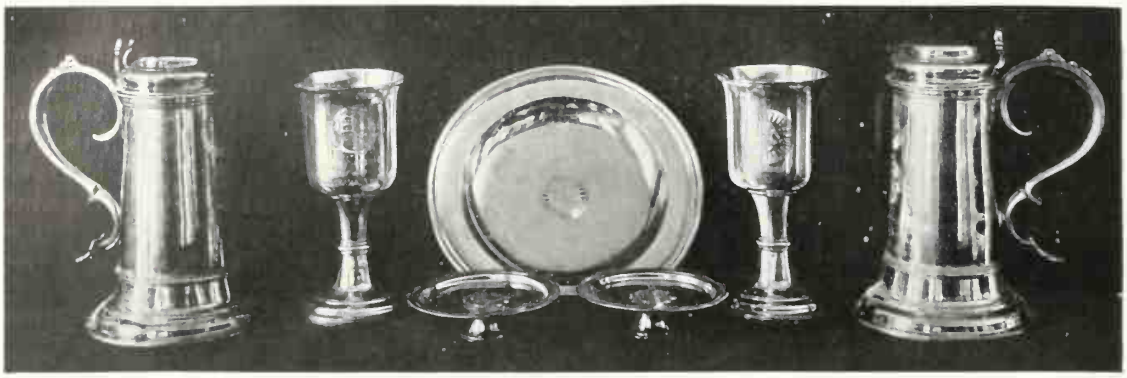


SILVER-GILT CHURCH PLATE AT STOKE EDITH

also vulgarly mentioned by Pepys as "The Ironmonger," for he was a large ironmaster at Stourbridge, in Worcestershire.

According to the *Dictionary of National Biography*, Thomas Foley, born in 1617, was the eldest (surviving ?) son of Richard Foley, of Stourbridge. This Richard was engaged in the iron manufactory near Stourbridge, and died 6th July, 1657, aged 77, and was buried at Old Swinford Church. On perceiving that the supremacy of the Stourbridge iron works was threatened by the competition of iron-workers in Sweden, who had discovered the process of "splitting," he is said to have worked his way to a Swedish iron port, and obtained access to the factories, where he learnt the secret of the successful process. On his return home he induced some friends to join him in erecting machinery for the purpose of working the process. The first experiment failed, and Foley paid a second secret visit to Sweden to perfect his knowledge. His second attempt at Stourbridge succeeded, and he then laid the foundation of his family fortunes. The splitting machine introduced by Foley is still in use in the neighbourhood of Stourbridge. His son Thomas actively

SILVER-GILT FLAGONS, WITH ARMS OF THOMAS FOLEY, STOKE EDITH CHURCH

THE LADY EMILY FOLEY BY F. R. SAY

pursued the iron industry of his native place, and amassed a large fortune, which was increased by a wealthy marriage. He acquired much landed property in the neighbourhood of Stourbridge and Old Swinford, and secured valuable Church patronage at Kidderminster and elsewhere. His association with Kidderminster brought him the acquaintance of Richard Baxter, with many of whose opinions he strongly sympathised. Baxter describes Foley as a "truly honest man, who, from almost nothing, did get about £5,000 per annum or more by iron works, and that with so just and blameless dealing that ever he had to with that ever I heard of magnified his great integrity and honesty which was questioned by none." As a Church patron he always chose, according to Baxter, "the most conformable ministers that could be got." Foley was also on good terms with Baxter's friend James Berry, a well-known major-general under Cromwell's régime. When Cromwell urged that Foley should become High Sheriff of Worcestershire—an office which few gentlemen were ready to undertake—Berry wrote to Thurloe, 1655, "Mr. Foley I know to be an honest man, but I fear it would be much to his prejudice to have the place, he having no conveniency in the county, and being a friend I hope My Lord will favour him a little." A day or two later Berry wrote more emphatically in the same manner. Although no avowed enemy to Cromwell's government, Foley like Baxter had royalist leanings, and desired apparently to have as little as possible to do with the Commonwealth. He none the less seems to have been High Sheriff in 1656, when Baxter preached a sermon before him, and in the same year was one of the Commissioners for levying the property tax in Worcestershire. Foley and John Bridges presented a petition drawn up by Baxter "in favour of tithes and the ministry." He sat in the Convention Parliament of 1660 as member for Bewdley. In later life he settled at Witley, where he had a fine estate, now the property of the Earl of Dudley, whose (ancestors) trustees purchased it for £900,000.

PAUL FOLEY, SPEAKER OF THE HOUSE OF COMMONS, *d.* 1699

DUKE OF MONMOUTH

THOMAS FOLEY, OF WITLEY, *d.* 1677

In 1667 he founded a hospital at Old Swinford, endowing it with land producing £600 a year. Sixty poor boys, between the ages of seven and eleven, selected in fixed numbers from different parishes in Worcestershire and Staffs., were to be fed, clothed, and educated free of charge, and were to be afterwards apprenticed by the trustees.

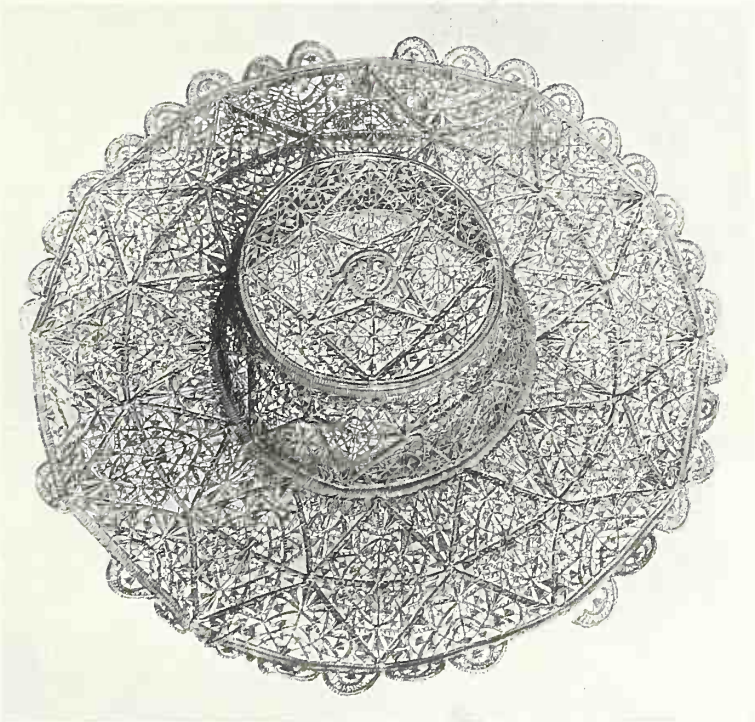
The hospital is still standing, and the endowment now produces £5,500 per annum, while there are 160 boys in the school. Foley died at Witley, 1677. He had four sons — Thomas, Nathaniel, Paul, and Philip. The second son died young, but the other three inherited their father's wealth, which was so large that they were able to purchase each an estate, two of which were in Worcestershire and one in Staffordshire. Paul, the second son, purchased Stoke Edith, while Philip acquired Prestwood, a very charming place in Staffordshire. Of Thomas's four sons, three entered Parliament. The eldest became M.P. for Stafford in William the Third's Parliament, and sat for that constituency, and afterwards for Worcester, until he was raised to the peerage, January 1, 1711, being one of the twelve peers made by the Tory Administration of Harley and St. John to secure a majority for their peace negotiations in the House of Lords. His son succeeded as second baron, but dying without issue, the title became extinct. It was, however, subsequently revived in 1776 in the person of Thomas Foley, a grandson of Paul Foley, of Stoke Edith, Speaker of the House of Commons. This Lord Foley—second creation — married Grace Granville, daughter of George, Lord Lansdowne. The family at this time possessed Witley Court as well as Stoke Edith, and it was then settled that the eldest son, eventually third baron, should have Witley, while the second son, the Hon. Edward Foley, who married Lady Anne Coventry, daughter of the sixth Earl of Coventry, the husband of the beautiful Miss Gunning, should have Stoke Edith. Lord Foley, the elder brother, married Lady Henrietta Stanhope, daughter of the second Earl of Harrington, while their son and successor, the fourth baron, married Lady Cecilia Fitzgerald, daughter of the second Duke of Leinster. Their son, the fifth baron, married the eldest daughter of Henry, thirteenth Duke of Norfolk, and it was this Lord Foley who sold Witley to a former Lord Dudley. To return, however, to Stoke Edith, I mentioned that the Hon. Edward Foley was apportioned Stoke Edith, to which his son, Edward Thomas, eventually succeeded. This somewhat singular character—of whom I shall have something to say later on—married Lady Emily Graham, fourth daughter of James, third Duke of Montrose. This is the grande dame to whom I previously alluded. There was no issue from this alliance, and at the death of Lady Emily, the estates passed to her husband's great nephew, Mr. Paul Foley, the present holder, only son of Mr. Henry John Wentworth Foley, of Prestwood, who was M.P. for South Staffordshire, 1857 to 1868, and who married Jane Frances Anne, daughter of Richard Hussey, first Lord Vivian.

THE HON. EDWARD FOLEY (?)

EARLY FLEMISH THE ADORATION

Stoke Edith as it appears to-day, is a large building of red brick, with stone quoins. There is a large stone frieze and projecting cornice to the roof, which is covered with green slates brought from Delabole, near Tintagel. The chimney stacks, which are very massive, are brick-edged, and capped with stone. Running down the

building at intervals are lead rain-water pipes, dated 1771. Viewed from the north side the house has the appearance of being square, whilst projecting on either side on the sharply-rising approach are two long wings of very plain design, in brick. On the south side there are also two large wings. The eastern wing on the north side contains the kitchens and now disused theatre, whilst the western consists of the stables. Jutting out from the centre of the main building, like the claws of an enormous crab, are two flights of winding steps. These, meeting at



QUEEN ANNE'S HAT

the top, form a balcony which leads straight into the great painted hall. This is the state entrance, and is never used, nor has it been for years, except when Royalty or some very distinguished visitor arrived, such as the late Lady Emily Foley's father, the 3rd Duke of Montrose. The entrance now used is immediately beneath the balcony above, which thus forms a porch. The lower or pillared hall here entered is so called owing to the six large Doric columns which support the enormously heavy marble floor of the painted hall above. In this hall are several pieces of very good old oak furniture of Queen Anne period, notably a long low-backed settle, and a cabinet with folding doors. There is also a large oval mahogany Queen Anne table in front of the fireplace, and two very lofty leather screens curiously painted with snow scenes, mountains and peacocks, and various birds flying — woodcock, duck, swallows, and pigeons. Below are representations of cocks and hens, and a chained dog. These screens are six-fold, and came from Prestwood, Mr. Foley's seat in Staffordshire. Alabaster vases on columns brought by the late Lady Emily Foley's husband from Italy, and two busts of Mr. Edward Thomas Foley himself and his sister Lady Lambert, also a series of small alabaster and Carrara marble figures — part of a shipload Mr. Foley brought over—are conspicuous objects in the hall. An extremely fine Chippendale sideboard, with six fluted tapering legs, and measuring 9 ft. 6 in. in length and 3 ft. in width, is one of the best pieces of furniture in the house. Old oak chests, old brasses, a bell-top clock from Firle, and a nice old grandfather clock are some of the principal objects here. A door in the south-east corner of the hall leads to the oak staircase. To the left of this door, on passing through, is Mr. Foley's business room, the windows of which look out to the right of the front entrance over the approach and cricket ground beyond. It is panelled all round in oak, and on the east side has a very wide open fireplace, containing a large iron support for holding a great kettle. This room, which is square, was once known as the "little hall," and until Mr. Foley made it into his business room,

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PANEL OF OLD FLEMISH TAPESTRY

it was used as a half-way place between the kitchen and dining-room, where dishes could be re-warmed on the huge fire which burnt there. I may add in explanation of this, that at Stoke Edith, and in other houses of this description I have visited, the kitchens are frequently found to be placed a great distance away from the dining-room. The result is not only great additional labour for servants in carrying, but the difficulty of keeping the dishes warm is almost insuperable. Thus it was this room was used for obviating the difficulty—relays of servants carrying the dishes from the kitchen here, whilst others took them on to the dining-room, so dividing the labour. The room is now full of estate and business papers and maps, many of which are kept in fine old panelled Queen Anne cabinets. On the door leading to the side entrance of this room is the puzzling request: "When this door is shut, shut it gently"!

The oak stairs lead to what is really the ground floor, which, owing to the nature of the rising ground, is both on the first storey on the north side, and on the ground floor on the south. This staircase is somewhat dark until the landing is reached. The walls are panelled in old dark oak, on which is some of the collection of Crown Derby china. These pieces are placed on the top of the panelling, and look very effective

PANEL OF OLD FLEMISH TAPESTRY

against the dark setting. This most valuable china —during Lady Emily's régime—was used as ordinary everyday ware in the servants' hall! A pastel of Grace Granville (daughter of Lord Lansdowne), who married the first Lord Foley—second creation —and a mask of Napoleon, taken after death, are two interesting though widely different objects

VENETIAN WROUGHT-IRON FIRE-DOGS

kept here. Facing the landing at the head of these curving stairs are the great double doors of the painted hall. To the right is the lobby leading to Mr. and Mrs. Foley's private rooms, while to the right of this again is Mrs. Foley's dainty and most charmingly decorated bright boudoir. The landing, to the left of the double doors, leads to the dining-room, outside which is the foot of the staircase to the east side of the house and wing on that side. The dining-room can scarcely be called an apartment commensurate in size with the rest of the building. It would be a large room in some houses, but it seems out of proportion in this great building, where one expects to find a stately banqueting hall. It is none the less comfortable, and effectively decorated. It faces east, and contains such pictures as are of value in the house. The best of these is one by Say of Lady Emily Foley as a young woman. Another portrait, a presentation picture by the tenantry, tradesmen and friends, representing this lady, was painted by Grant in 1864. Another interesting picture is a pastel of Thomas Foley, who married five times. The tradition is handed down that these five wives all helped in turn to make the needle-work which covers the walls of the green velvet bedroom. Over the fireplace is a copy of the portrait of Thomas Foley which hangs at Old Swinford Hospital, of which he was founder. Other pictures here are portraits of Lord Lansdowne, in a long wig, and Edward Thomas Foley, the husband of Lady Emily, by Say. This gentleman was devoted to

theatricals, and was at the same time a great, or rather an affected little dandy. From time to time a quantity of very valuable objects of art, old embroidered clothes, and curiosities were lent him by friends and neighbours for his theatricals. These, on his death, Lady Emily promptly made into a bonfire, instead of returning them to their unfortunate owners! as she cordially disapproved of theatricals, owing perhaps to some of the ladies of the profession, whom her husband invited down to assist him in his hobby.

Another great fop at this time was Sir H. Lambert, who married, in 1821, Mr. Foley's favourite sister. This gentleman would not think of even going into the garden without putting on a high hat and canary-coloured kid gloves, and altogether a most elegant St. James's Street attire. Such was the foppishness of that particular period. But Lady Emily herself was the most remarkable in her dress. She was amongst other things lady of the manor of Malvern, which place she visited periodically in great state in her yellow coach and four, with outriders. Her delight was to wear brilliant colours—vivid scarlet silk or satin dresses, with bright blue bonnet and white gloves or lace—emblematical of National colours. In these rainbow hues she would seat herself in her coach drawn by four horses with postillions, and attended by outriders, and perambulate the county. Even on occasions when only two horses were used, and a coachman and footman were in evidence, there was still an outrider. As to what her opinion of motor cars or flying machines would have been, I dare not even think. But on her visits to Malvern this great little lady was invariably met on the outskirts of the town by a band of music, which played her in, in solemn and regal procession, to her territory. So great in importance was she, and so terrified were most people of her—though in reality she had the kindest of hearts—that it is not surprising that many persons, especially young people, found themselves tongue-tied in her presence.

On one occasion whilst walking in the formal gardens at Stoke Edith, which are surrounded by a beautifully cut yew hedge, above which appear some nude stone statues of gods and goddesses, a timid young lady guest who was walking with her, and anxious to say something polite, thought to please Lady Emily by asking a question about the yew hedge of which her little ladyship was mighty proud, and remarked: "Oh, Lady Emily, is that yew?" To her horror the great lady turned round, and looking at the poor girl with a fixed and icy stare, replied, "Certainly not, my dear; *that* is the goddess Flora"! The damsel was too terrified and abashed to explain that the "yew" she meant was the hedge, and not the "you" which Lady Emily understood her to mean, likening her (of all people) to the stately and nude goddess which faced them so unblushingly immediately above the hedge, and which Lady Emily, of course, thought the poor girl was indelicately referring to.

LOUIS XV. FAN

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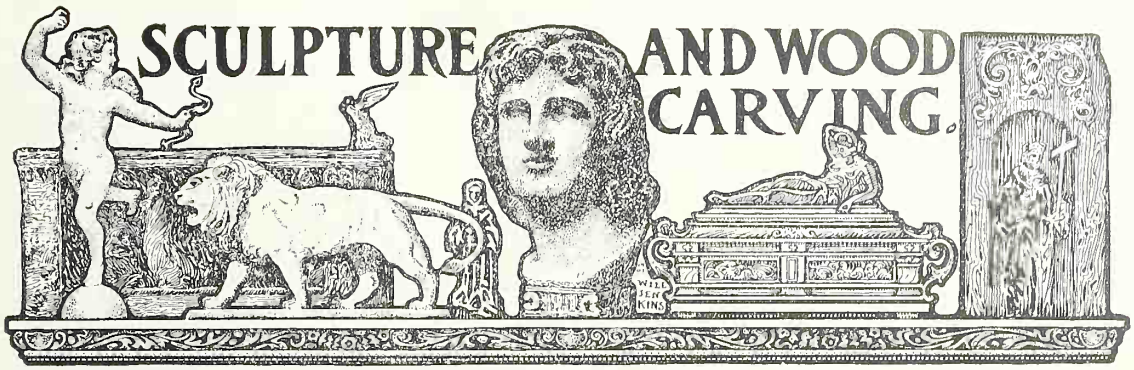
BEAUTY

From a Print Engraved after
the Painting by Sir George Beaumont



Lady de Gex's Collection of Reliefs in Coloured Wax

By Edmund Farrer, F.S.A.

MODELLING in wax, an art practised as long ago as the third century before Christ, developed in the sixteenth century of our Christian era into a highly refined and artistic kind of work. The earlier history of it as practised by the Greeks and Romans has already been recorded in the pages of THE CONNOISSEUR MAGAZINE in an article by B. Kendell (Vol. viii., p. 133), who has therein described the gradual evolution—from the coloured wax busts of the deceased, without which a patrician funeral was incomplete, and which afterwards were placed by the Romans in the atria of their houses, to the wax effigies carried in the funeral processions in England hundreds of years later, many of which found their last resting-place within the precincts of the great abbey church of Westminster. These latter can hardly be styled productions of art; but they are interesting reminiscences of a period which is a fascinating one to all lovers of history, and they afford yet another link in the chain between the wax busts of Lysistratus and the

PROFILE OF A GENTLEMAN IN ARMOUR ITALIAN, C. 1570

art treasures which the modellers of the sixteenth and seventeenth centuries have bequeathed to us.

Very little is known about "reliefs in coloured wax." No books have as yet been published either in English or in any foreign language, though from time to time articles have appeared in the magazines of this and other countries.

Fine specimens of the art are very rarely to be found, for the simple reason that there are not very many in existence. The composition of which such things are formed is so perishable that any neglect on the part of a caretaker may result in the damage or loss of the treasure. Not long since four large and fine examples, probably of the early Italian or German schools, were about to be offered for sale with the effects of a country house in the eastern part of England. They were brought outside and placed (as is often the custom in the summer months) in the open air. After a few minutes' exposure, the composition thereof remained, but they could no longer be esteemed as "objets d'art," or considered as "reliefs in coloured wax." A short while previously they were worth a large sum of money, whereas the carelessness or ignorance of the auctioneer's man rendered them in a few minutes absolutely valueless.

It is almost impossible to conceive at the present time that these reliefs were three hundred years ago quite common, but such must have been the case. Vasari,* whose work was published in 1550, when dealing with the subject of wax modelling, says: "It would take too long to enumerate all the artists who model wax portraits, for nowadays there is scarcely a jeweller who does not occupy himself with such work"; and again, when enumerating two of the artists, Alfonso Lombardi of Ferrara, and Pastorino of Siena (1487-1536), the best known of the earlier artists of the Italian school, says of the latter: "He has acquired a great celebrity for wax portraits. It can be said of him that he has modelled everybody, high and low, rich and poor." M. Louis Courajod, who some while ago published an article † on the collection of wax medallions of the sixteenth century in the Museum of Silesian Antiquities at Breslau, states "that in order to satisfy the predilection which the sixteenth century had for the collection of portraits, artists employed every method which came within their reach. Thus they have handed down to us scores of paintings, drawings, engravings, sculptures, enamels, cameos, intaglios, medals, executed in gold, in silver, in wood, in lithographic stone, in bronze, or in wax, which reproduced very exactly the physiognomy of the great world of that period—principally at the court of the Valois—and that these formed collections, corresponding to those albums of photography of our own time." M. Courajod deplores much the dispersal of all these collections, and the different elements of which such were composed.

It will be an interesting record here to give from Vasari the nature of that perishable composition which by clever hands has been transformed into such minute and elegant statuary.

"To two ounces of flake white (biacca) add three of Venice turpentine if it be in summer, and four in winter, with sufficient vermilion to give a pinkish tint. Grind these together on a stone with a muller; then put them into a pound of fine white wax, such as is used for making candles; this should be molten ready in an earthen pipkin. Turn them round over the fire for some time; when thoroughly mixed the composition should be immediately removed and poured into dishes previously wetted to prevent the wax sticking to them."

This composition would be of such a colour that it could be used in the state in which it was made to represent the flesh tint in the faces and hands, and other portions of the human body, in the portraits; it can hardly be, as one or two writers seem to suggest, that in the cooling of the mass of wax the artists would obtain all the desired tints necessary in the production of the medallions. With regard to detail, connected with pictures and portraits, such must have been coloured polychromatically.

A few words on the art itself. There can be little doubt in the mind of anyone who has had the opportunity of examining thoroughly collections of such treasures, that the art of creating these "reliefs in coloured wax" partakes of the nature of that of the goldsmith, the sculptor, and the miniature painter, all in one. Many specimens are like antique cameos, whilst the modelling is the same as that of a statue, besides which great care and delicacy must have been necessary that everything should be an exact reproduction of the form and colour of the person or thing intended. It is in this one point wherein the art excels. Sometimes, small seed pearls, genuine precious stones, and gold bracelets are used, also real hair, actual lace, and even scraps of material are introduced; but when it has been thought necessary to model any of these things, whether it be the lace of a ruffle, the folds or the embroidery of a garment, the work is so conscientiously performed that a thorough examination of the same through the

* *Vasari on Technique, etc.*, translated by Louisa P. Maclehose. London: J. M. Dent & Co.

† *Gazette des Beaux Arts*, vol. xxix., p. 236.

THE DEATH OF THE DOOMED BY DON GAETANO CICILO ZUMBO ITALIAN, XVII. CENTURY

(1) CRUCIFIXION OF ST. ANDREW SEVENTEENTH CENTURY (2) ST. GEORGE AND THE DRAGON NUREMBERG SCHOOL

strongest magnifying glass still leaves in the mind of the spectator the impression that it is the real thing.

Three principal schools of artists on the Continent produced these *inventions de cirgraphie*, as they are called in France, namely, the Italian, the German, and the French schools. Doubtless the art was also practised in England in the seventeenth century, but possibly only by French artists. It is recorded that Antoine Benoist, a noted wax modeller, was summoned from France by James II., and that while in England he produced most successfully several wax medallions, and it is more than probable that in the previous reign he and others also were sometimes at work in this country, but we cannot claim the work of that period in England as the art of a special school.

We will commence with the Italian school, the artists it produced, and the specimens of the same in the collection of Lady de Gex. This school was the first to apply wax modelling to portraits, and it excelled in the art. It is quite likely that many such were produced during the fifteenth century, but it was not till about 1530 that the art had fully

developed; and at about that date we begin to find specimens with such grace and beauty in the figure portrayed, such marvellously delicate workmanship in the adornment of the people, in the matter of armour, jewels and lace, that one has no hesitation in stating that these exceptional qualities distinguish this school from the others.

About the close of the sixteenth century the production of pictures in boxes was added to that of portraits, and in the few specimens of these which are known to exist, we must admire and wonder at the fulness of the conception of which the minds of the artists were capable, and the minute precision with which the details of such conceptions were carried out. When small animals are produced in wax, perfect in shape and form, and little larger than the head of a good-sized pin, it seems to me that a point has been reached beyond which the hand of man cannot possibly go.

Among the very earliest of the artists of this school we find mention of Alfonso Lombardi, a sculptor of Ferrara, and Pastorino of Siena, both of whom lived and worked from about 1490 to 1530; then about the latter date, Alessandro Abondio, and later on his son, Antonio Abondio. Jacopo Sansovino, who modelled much in wax, is noted for his *Descent from the Cross;* and then, again, of this latter subject a beautiful example may be seen in the Museum of Munich, attributed to Michael Angelo. Then there is Orsino, the Florentine, who executed a beautiful little bust at Lille; he was a nephew of another wax modeller, Jacobo Benintendi, and this latter had a son who was also celebrated in this line. It appears that amateurs were at work, even in those days, for Vasari records that private gentlemen practised the art, namely, Gio. Battista Sazzi of Siena, Rosso de Guigni of Florence, and a Neapolitan called Azzolini. There is yet Gaetano Cicilo Zumbo of Syracuse, and last, but not least, Benvenuto Cellini, "who," says Vasari, "worked somewhat largely in wax." And indeed, in 1883, a most interesting discovery was made of a wax portrait of Francesco de' Medici, sent by the Grand Duke to his mistress, Bianca Capello, with the following note: "My well-beloved Bianca, from Pisa I send you my portrait made by our master Cellini. With it take my heart, Don Francisco." Of this school Lady de Gex has in her collection four very beautiful specimens, of which a detailed description shall be given here.

Two such, when placed face to face, form a box 4 in. by $3\frac{1}{4}$ in., and represent the double portrait of Signora Francoschina, at the age of eighteen and eighty. They are the work of that celebrated artist, Alessandro Abondio. Of him Forrer says:* "He was the father of Antonio, and therefore called the elder." He was a Milanese, and trained under Michael Angelo, who imparted to him some of his wonderful genius. "So great," says Forrer, "was the renown of Abondio that the King of Bohemia, who became afterwards the Emperor Rudolph III., attached him to his court at Prague. This artist excelled in copying nature, and his models in coloured wax excited the admiration of his contemporaries as they do ours." The one side of the box contains the model of the half-length figure of a semi-nude young girl, with very fair hair, which is dressed after the fashion of the middle of the sixteenth century, with ropes of real pearls, and is studded with jewels. There is also a necklace of pearls round the throat, and a ruby ring on the little finger of the left hand, which is upraised. On the left wrist is a most exquisitely rendered model of a gold filigree bracelet. A garment of white material, with a trimming of lace and jewels, covers the waist, and across the lower portion of the figure comes the right arm and hand supporting flowers—the emblems of youth; another garment of some soft red material from the left shoulder covers the lower portion of the picture, whilst a green curtain with a border of gold and flowers suspended from above hangs on either side of the portrait. There is an inscription around the inside: "V : FRANCOS-CHINA : Æ : 18 :" The other side of this box contains a very different portrait, gruesome in the extreme. It is the half-length figure of a very aged woman, also semi-nude; her hair is very grey, and there is a white cap at the back of her head, the left arm is upraised, the forefinger of the hand thereof being pointed upward, whilst the fingers of the right hand rest on a skull. A dark red garment, with a bordering of fur, covers the right shoulder, and then again appears on the opposite side of the figure. The inscription on this bears the same name with "Æ : S : 80 :" It may be well to mention here that the pair of models are similar, though far finer in both workmanship and detail, to Nos. 457 and 458 in the Wallace Collection, called *Youth* and *Age*, and attributed in the catalogue to an artist of the French school. If there is anything in the tradition of the name of the artist, or in the name of the person portrayed, this must be an error.

Enshrined in a little ebony box $2\frac{7}{8}$ in. in diameter is the portrait of a gentleman, *circa* 1570. This is very characteristic of the work of the period,

* Forrer's *Biographical Dictionary of Medallists*, London, 1902.

MARGARET, DUCHESS OF PARMA *c.* 1570

and is very like the specimens which may be seen at the Victoria and Albert Museum, at the Musée Cluny in Paris, the Wallace Collection at Hertford House, and elsewhere.

A fourth specimen of this school is a picture undoubtedly the work of the Abbé Don Gaetano Cicilo Zumbo, who was born at Syracuse in 1637. Of him it is recorded that he carried the process a step further, for he mingled wax modelling with painting to produce a real picture. His modelling is indeed excellent; but opinions may differ as to the pleasing effects of his compositions as a whole. He is known to have executed in wax the famous *Work of the Plague* now at the Bargello in Florence. About the latter end of the seventeenth century he visited Paris, and he died in 1701.

This specimen of his workmanship is called the *Death of the Doomed*, from the inscription beneath, "MORS IMPIORUM PESSIMA," and the text, which is perhaps hardly decipherable in the illustration, "Mortuus est Dives Epuolo, et se pultes est in infesso. Luc. 16." The representation of the emblems of life on the top of the slab in the middle compartment are characteristic of the pictures of the period, and are all carefully modelled. The picture is in a very massive frame of gilt, much worm-eaten, the outside measurement being 18 in. by 15 in., whilst the inside is $10\frac{1}{2}$ in. by $7\frac{1}{2}$ in.; the sides thereof are $1\frac{1}{2}$ in. in depth. On the back of it is "Zumbo Sicilian. 17 Cent."

Following closely upon, though perhaps never quite reaching, the excellency of the artists of the Italian, is the German or trans-Rhenish school, which includes that of Nuremberg. Among the artists whose names have passed down to us may be mentioned Laurenz Strauch (famed for portrait medallions) and Wenceslas Meller, both of Nuremberg; also Christian Mahler. These men worked during the years of the sixteenth century. In the succeeding century we know of Weilhemmayer, Raymond Faltz, Brannin, and Daniel Neuberger, the latter of whom (1627-1657) executed classical subjects. Of this school writes M. Spire Blondel: "More thoughtful, more learned, and no less skilful than the Italian school, it delighted in overcoming difficulties, though perhaps in a too great research for detail." Representing this group of artists there is but one specimen in the collection of Lady de Gex. It is in a box 15 in. square, and $4\frac{3}{4}$ in. deep, and consists of pictures in two compartments, that on the upper part representing probably the execution of St. Andrew, with the city of Nuremberg in the background, and in the lower

OTTAVIANO, DUKE OF PARMA *c.* 1570

compartment St. George, in very gorgeous armour, is slaying the dragon. The reason why this latter saint should be associated with St. Andrew and with Nuremberg is unknown to me. It has been said that the waxes of the German school are distinguished by coarser modelling and inferior colour. It will be quite evident, on a comparison of this picture with any other, whether in this collection or at Hertford House, that this statement may be refuted.

We have now reached the third and last division, into which must be grouped the productions styled "wax reliefs." It is the French school represented by François Clouet, the artist, who is known also to have modelled in wax—the funeral effigies of the Dauphin in 1536, of the Duc d'Orleans in 1545, of François I. in 1547, and Henry II. in 1559—and Antoine Benoist, painter to King Louis XIV., "et son unique sculpteur en cire colorée." He was born at Joigny in 1631. There is in existence a very curious specimen of his work in the shape of a tiny portrait of the King in coloured wax in an enamelled locket, said to have been "un gage d'amour" presented by the amorous monarch to Madame de Maintenon. Besides these, we know of Michel Bourdin, Jean Paulo, Abraham Drentuet, and Guilaume Dupré, all of whom lived and worked in the earlier part of the seventeenth century.

Two specimens there are in the collection of Lady de Gex called "the Duke and Duchess of Parma," which I think may be safely attributed to one of the above-named artists, or it is just possible they may have been produced by Philippe Daufry, father or son, "tailleurs generaux des monnoies de France," who were the revivers of the art in that country during the sixteenth century, and who are known to have executed many noted Italian personages as well as the members of the House of Valois. A great deal of time and trouble have been devoted to the identification of this pair of wax reliefs, by examining engravings of members of the Farnese family, both at the British Museum and at the Victoria and Albert Museum Library, and it may be safely assumed that they represent Ottavio, or Ottaviano Farnese, Duke of Parma, who died in 1585, and his wife Margaret of Austria.

The finest specimen in the collection, "An Ecclesiastic," has been left till the last, because it is not thought advisable to attribute the same to any particular school. In execution it may be considered far finer than anything of the kind at Hertford House.

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It was purchased some years ago in Florence. The interior measurement is 6⅜ inches by 5¼ inches; the frame is painted to represent green marble, and it is mounted in gilt. It is the portrait of an ecclesiastic, possibly a domestic chaplain of the Pope, in mantelletta and rochet. It will be noticed in the illustration that there are but two tassels on the hat. It may be added that the robe is purple in colour, and the coat of arms seems to be, *Or, a tree, uprooted, gules*. Curiously enough, when this portrait was purchased by Lady de Gex, it bore the name of Christopher Columbus, possibly on account of the globe which stands on the table by the side of the figure, and it has been somewhere stated that Columbus is known to have been depicted as an ecclesiastic. However, it is not thought that the features of the man portrayed at all resemble the great discoverer of America. The date of this is probably about 1730.

AN ECCLESIASTIC c. 1730

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English Costume Part IX. By Dion Clayton Calthrop

Edward the First Reigned Thirty-Five Years: 1272-1307. Born 1239. Married, 1254, Eleanor of Castile; 1299, Margaret of France

Men and Women.

Until the performance of the Sherborne Pageant, I had never had the opportunity of seeing a mass of people, under proper, open-air conditions, dressed in the peasant costume of Early England.

For once traditional stage notions of costume were cast aside, and an attempt was made, which was perfectly successful, to dress people in the colours of their time.

The mass of simple colours—bright reds, blues, and greens—was a perfect expression of the date, giving, as nothing else could give, an appearance of an illuminated book come to life.

One might imagine that such a primary-coloured crowd would have appeared un-English, and too Oriental or Italian; but with the background of trees and stone walls, the English summer sky distressed with clouds, the moving cloud shadows and the velvet grass, these fierce hard colours looked distinctly English, undoubtedly of their date, and gave the spirit of the age, from a clothes point of view, as no other colours could have done. In doing this they attested to the historical truth of the play.

It seemed natural to see an English crowd one blazing jewel-work of colour, and, by the excellent taste and knowledge of the designer, the jewel-like hardness of colour was consistently kept.

It was interesting to see the difference made to this crowd by the advent of a number of monks in uniform black or brown, and to see the setting in which these jewel-like peasants shone—the play of brilliant hues amid the more sombre browns and blacks, the shifting of the blues and reds, the strong notes of emerald green—all, like the symmetrical accidents of the kaleidoscope, settling into their places in perfect harmony.

The entire scene bore the impress of the spirit of historical truth, and it is by such pageants that we can imagine coloured pictures of an England of the past.

Again, we could observe the effect of the light-reflecting armour, cold, shimmering steel, coming in a play of colour against the background of peasants, and thereby one could note the exact appearance of an ordinary English day of such a date as this of which I now write, the end of the thirteenth century.

The mournful procession bearing the body of Queen Eleanor of Castile, resting at Waltham, would show a picture in the same colours as the early part of the Sherborne Pageant.

Colour in England changed very little from the Conquest to the end of the reign of Edward I.: the predominant steel and leather, the gay, simple colours of the crowds, the groups of one colour, as of monks and men-at-arms, gave an effect of constantly

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changing but ever uniform colours and designs of colour, exactly, as I said before, like the shifting patterns of the kaleidoscope.

It was not until the reign of Edward II. that the effect of colour changed and became pied, and later, with the advent of stamped velvets, heavily designed brocades, and the shining of satins, we get that general effect best recalled to us by memories of Italian pictures; we get, as it were, a varnish of golden-brown over the crude beauties of the earlier times.

It is intensely important to a knowledge of costume to remember the larger changes in the aspect of crowds from the colour point of view. A knowledge of history—by which I do not mean a parrot-like acquirement of dates and Acts of Parliament, but an insight into history as a living thing—is largely transmitted to us by pictures; and, as pictures practically begin for us with the Tudors, we must judge of coloured England from illuminated books. In these you will go from white, green, red, and purple, to such colours as I have just described: more vivid blues, reds, and greens, varied with brown, black, and the colour of steel, into the chequered pages of pied people and striped dresses, into rich-coloured people, people in black; and as you close the book and arrive at the wall-picture, back to the rich-coloured people again.

The men of this time, it must be remembered, were more adapted to the arts of war than to those of peace; and the knight who was up betimes and into his armour, and to bed early, was not a man of so much leisure that he could stroll about in gay clothes of an inconvenient make. His principal care was to relieve himself of his steel burden and get into a loose gown, belted at the waist, over which, if the weather was inclement, he would wear a loose coat. This coat was made with a hood attached to it, very loose and easy about the neck and very wide about the body; its length was a matter of choice, but it was usual to wear it not much below the knees. The sleeves were also wide and long, having at a convenient place a hole cut, through which the arms could be placed.

The men wore their hair long and brushed out about the ears—long, that is, to the nape of the neck. They also were most commonly bearded, with or without a moustache.

Upon their heads they wore soft, small hats, with a slight projection at the top, the brim of the hat turned up, and scooped away in front.

Fillets of metal were worn about the hair with some gold-work upon them to represent flowers; or they wore, now and again, real chaplets of flowers.

There was an increase of heraldic ornament in this age, and the surcoats were often covered with a large device.

These surcoats, as in the previous reign, were split from shoulder to bottom hem, or were sewn up below the waist; for these, thin silk, thick silk (called samite), and sendal, or thick stuff, was used, as also for the gowns.

The shoes were peaked, and had long toes, but nothing extravagant, and they were laced on the outside of the foot. The boots came in a peak up to the knee.

The peasant was still very Norman in appearance, hooded, cloaked, with ill-fitting tights and clumsy shoes; his dress was often of bright colours on festivals, as was the gown and head-kerchief of his wife.

Thus you see that, for ordinary purposes, a man dressed in some gown which was long, loose, and comfortable, the sleeves of it generally tight for freedom, so that they did not hang about his arm, and his shoes, hat, cloak, everything, was as soft and free as he could get them.

The woman also followed in the lines of comfort: her undergown was full and slack at the waist, the sleeves were tight, and were made to unbutton from

wrist to elbow; they stopped short at the wrist with a cuff.

Her upper gown had short, wide sleeves, was fastened at the back, and was cut but roughly to the figure. The train of this gown was very long.

They sought for comfort in every particular but one: for though I think the gorget very becoming, I think that it must have been most distressing to wear. This gorget was a piece of white linen wrapped about the throat, and pinned into its place; the ends were brought up to meet a wad of hair over the ears and there fastened, in this way half framing the face.

The hair was parted in the middle, and rolled over pads by the ears, so as to make a cushion on which to pin the gorget. This was the general fashion.

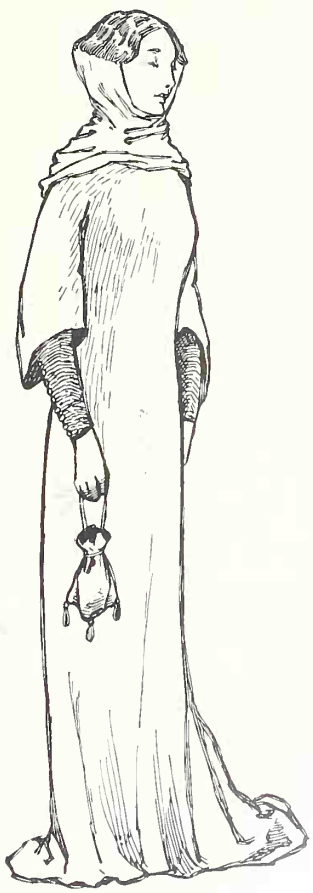
Now, the earlier form of head-dress gave rise to another fashion. The band which had been tied round the head to keep the wimple in place was enlarged and stiffened with more material, and so became a round linen cap, wider at the top than at the bottom. Sometimes this cap was hollow-crowned, so that it was possible to bring the wimple under the chin, fasten it into place with the cap, and allow it to fall over the top of the cap in folds; sometimes the cap was solidly crowned, and was pleated; sometimes the cap met the gorget, and no hair showed between them.

What we know as "the true lovers' knot" was sometimes used as an ornament sewn on to dresses or gowns.

You may know the effigy of Queen Eleanor in Westminster Abbey, and if you do, you will see an example of the very plainest dress of the time. She has a shaped mantle over her shoulders, which she is holding together by a strap; the long mantle or robe is over a plain, loosely-pleated gown, which fits only at the shoulders; her hair is unbound, and she wears a trefoil crown upon her head.

The changes in England can best be seen by such monuments as Edward caused to be erected in memory of his beloved wife. The arts of peace were indeed magnificent, and though the knight was the man of war, he knew how to choose his servant in the great arts.

Picture such a man as Alexander de Abyngdon, "le Imaginator," who with William de Ireland carved the statues of the Queen for five marks each—such a man, with his gown hitched up into his belt, his hood back on his shoulders, watching his statue put into place on the cross at Charing. He is standing by Roger de Crundale, the architect of that cross, and he is directing the workmen who are fixing the statue. . . . A little apart you may picture Master William Tousell, goldsmith, of London, a very important person, who is making a metal statue of the Queen and one of her father-in-law, Henry III., for Westminster Abbey. At the back men and women in hoods and wimples, in short tunics and loose gowns. A very brightly-coloured picture, though the dyes of the dresses be faded by rain and sun—they are the finer colours for that: Master Tousell, no doubt, in a short tunic for riding, with his loose coat on him, the heavy hood back, a little cap on his head; the workmen with their tunics off, a twist of coloured stuff about their waists, their heads bare.



It is a beautiful love-story this, of fierce Edward, the terror of Scotland, for Eleanor, whom he "cherished tenderly," and "whom dead we do not cease to love."

The same man, who could love so tenderly and well, who found a fantastic order of chivalry in the Round Table of Kenilworth, could there swear on the body of a swan the death of Comyn, Regent of Scotland, and could place the Countess of Buchan, who set the crown upon the head of Bruce, in a cage outside one of the towers of Berwick.

Despite the plain cut of the garments of this time, and the absence of superficial trimmings, it must have been a fine sight to witness one hundred lords and ladies, all clothed in silk, seated about the Round Table of Kenilworth.

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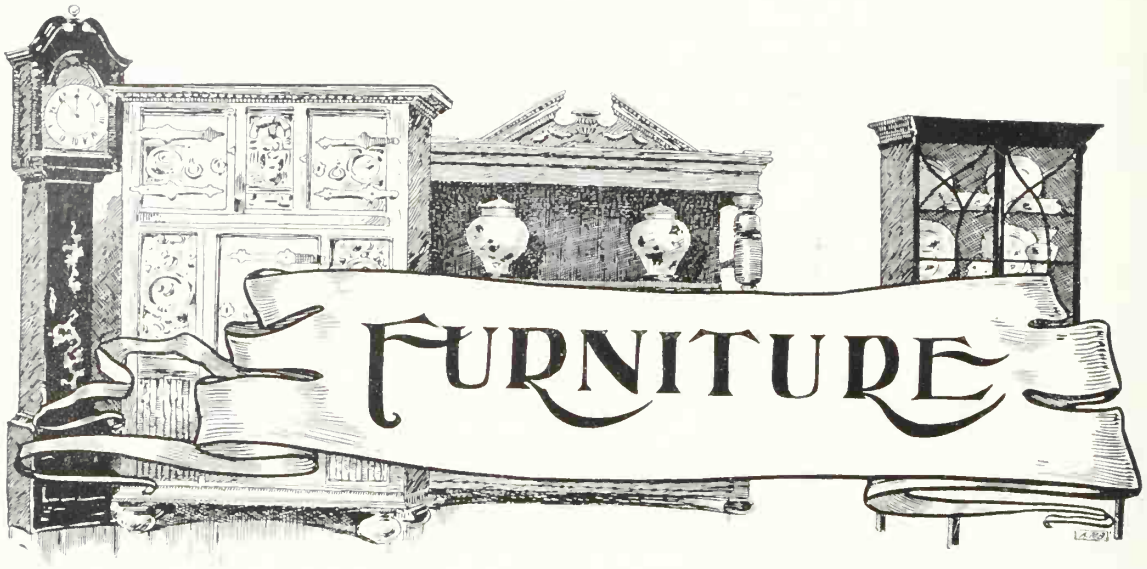
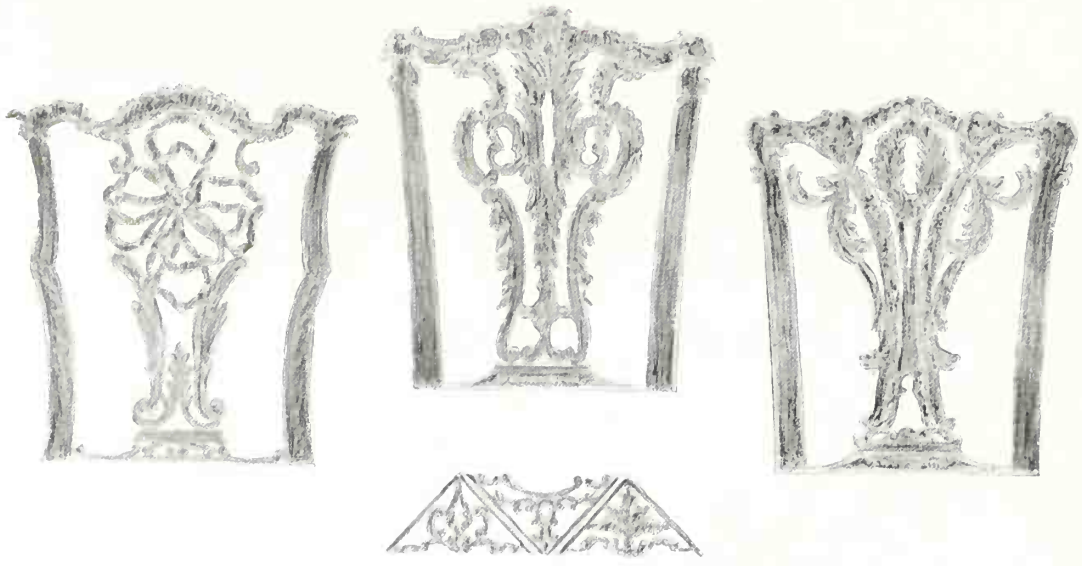


The Style of Robert Manwaring Part II. By R. S. Clouston

THE attribution of a piece of furniture to any particular maker of the eighteenth century is by no means easy. In judging the authenticity of a painting we have colour, quality, and handling to help us, in addition to mere tricks of the brush and a score of minor aids. In furniture there is merely design and, to a limited extent, workmanship. If the execution is not up to the mark, we can be sure that the workshops of such men as Chippendale, Manwaring, or Ince and Mayhew never contained the piece, even though it should follow, line for line, one of the published designs. On the other hand, if the carving and the choice of wood leave nothing to be desired, the piece cannot have been one of the numerous contemporary copies by country workmen which now flood the market. It most likely emanated from a really high-class firm, and, if the translation of the design is exact in all particulars, the immense probability is that it actually came from the shop of the inventor of the design. Even this is by no means a certainty, for it was easier then than it is now for a skilled workman to set up in business for himself. There must have been many among these who actually did so to whom original



CHAIR BACKS AND BRACKETS PLATE XXXIII.

design was all but impossible, and who yet could reproduce with fidelity and charm.

In mere design we have the fact that most of the makers were influenced not only by the same models, but by one another, and the most curious and unexpected things actually happened. We have, for instance, two sofas, one made by Mayhew, and the other specially designed by Robert Adam, which are so unlike the ordinary work of either, and yet so absolutely similar, that without documentary evidence no one would believe in the actual authorship, or upon being told that Adam designed the one, and Mayhew the other, tell which was which. This, of course, is a very extreme case; but it shows the difficulties which may occasionally be met. Then there is the faithful copying not of actual design, but of *motif*, such as we find in some of Lock's later mirrors, in which there is no difference, whether in spirit, excellence, or dignified simplicity, from similar designs by Robert Adam.

When we add to all these considerations the fact that our knowledge of even the best known men (except the Adams and Gillows) is fragmentary, it is not surprising that we find at the present time a growing tendency to use dates rather than names when describing pieces of furniture. I have advocated the use of dates for some years; but I should be sorry to see the personal element, which appears to me to be of great importance and interest, entirely forgotten, and more particularly so in the case of Robert Manwaring. It is easy to make a mistake regarding Chippendale. The man was such an epitome of the work of his time that his name, though useful—almost essential—in the generic sense, is the most dangerous where it is intended to express actual authorship. Though among other crimes he has been accused of intentional eccentricity—even madness—there is really no such thing in his work. He was an artist to his finger tips; but he was a thoroughly sane, solid-headed business man, who gave the public whatever (from the experiments of others) he saw they wanted, and, in the vast majority of instances, what he gave was better than what he took.

Manwaring, on the other hand, though influenced, as every artist must be, by contemporary thought and feeling, seems to have been almost incapable of doing anything quite like other people. There is a vein of eccentricity running through his work, which, though at times it may be deplored, often rises to true and high originality. However, we place him as a designer, and I myself would be inclined to bracket the best of his work with that of Chippendale and Sheraton—there is no designer of the eighteenth century, except perhaps Robert Adam, whose style is so distinctive. To explain in so many words what this style is, and why it is distinctive—and often distinguished—is almost impossible. The recognition of an art entity comes to one in fragments; but to understand it thoroughly requires a knowledge not only of the whole of the artist's work, but, generally speaking, that of his contemporaries, both great and small. I do not think that anyone with even a superficial knowledge of the subject could seriously study Manwaring's designs without grasping his identity; but this can only be done by personal endeavour. General aims, mannerisms, and tricks can be pointed out more easily, and it is to these, being more readily seen, that I would more particularly call attention.

The architect, Ware, who seems to have been the only contemporary critic of the Chippendale School of furniture, was by no means flattering in his remarks. Being apparently unable to see merit in anything but the pseudo-classic which he himself affected, he treats it with what is intended for withering scorn, and his "unmeaning scrawl of C's inverted" is one of the best known phrases in the literature of the subject. As a matter of fact, the particular phase of design to which he alludes has nothing whatever to do with the capital C. It is simply the auricular style which pertained in France towards the end of the seventeenth century, and which was introduced into Holland, and afterwards, on the accession of his patron William, into England by Marot, a French refugee. Its name shows that it is not based on a letter of the alphabet, but on its resemblance—certainly somewhat fanciful—to the human ear.

Ware's mistake would now be of as little importance as his opinion were it not that it has, unfortunately, been copied by recent writers. We are even gravely told that this C form was used by Thomas Chippendale as a *signature*. It existed long before he was born, and was prevalent in England before he put chisel to wood. It continued through the Transition period, being, indeed, a favourite form of the designers of the time. After that it became rarer; but after the middle of the eighteenth century it came once more into fashion. Chippendale seized on it as he did on everything that came to his hand; but he used it in a reserved and somewhat tentative manner. Manwaring may be said to have formed on it a considerable part of his style.

The "Parlour Chair" illustrated (Plate ix., fig. 1, of the *Real Friend*) is a typical example of Manwaring's treatment of the auricular style. The true ear shape occurs several times, while the central ornament of the splat, which may be taken as the *motif* of the design, is evidently also based on the

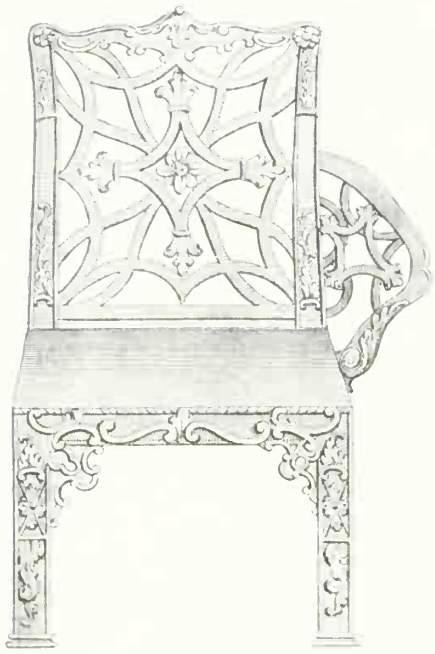


PLATE XIV. FIG. 2

GOTHIC CHAIR PLATE XIV. FIG. 2

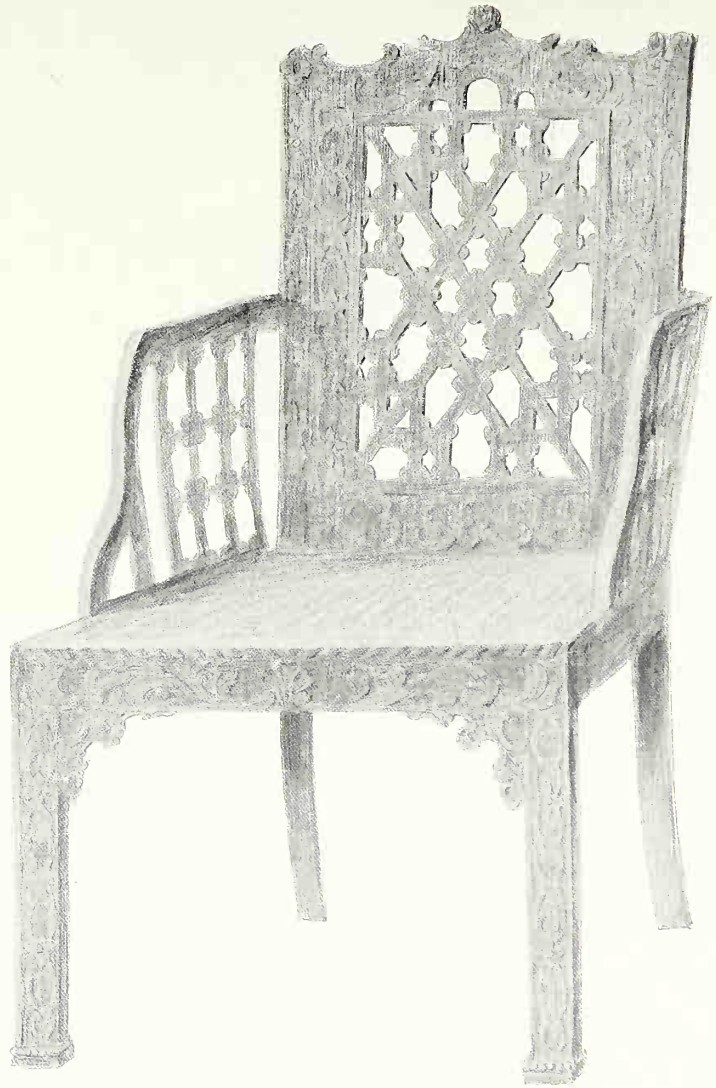
form. In several instances Manwaring uses the pure ear pattern more than twenty times on one chair. In one case they count up to twenty-four, and the use of half, as in the outer lines of the upper part of this splat, or of designs suggested by it, as in the central division, are incessant. I do not think it safe, as a rule, to dogmatise on what may be conveniently termed "trade marks"; but if any conclusion as to authorship can be drawn from an analysis of the published designs of eighteenth century furniture, by far the safest of which I have any knowledge would be that where the auricular style is insisted on to such an extent in a chair, it was, in all probability, the work of Robert Manwaring. And further, that where, as in this instance, we find a highly decorated back combined with plain square legs, the probability becomes as near certainty as it is in the nature of such things to be.

I cannot always follow Manwaring in his treatment of this form—it was sometimes too patent and obvious—but in this example the fundamental idea is so deftly treated that the most rabid opponent of the style could scarcely find fault with it, while, so far as my own personal taste is concerned, I can freely say that I have never seen it used better or more convincingly—a claim which could certainly not be made for any similar chair by Chippendale.

It cannot be said that the auricular pattern was *invariably* employed by Manwaring, and his earlier work, if we could tell it all with certainty, would have much less of the pattern; but just at this time (1765) it played a more or less important part in nearly all his work.

A good deal has been said and written against the treatment of the Chinese and Gothic styles by the designers of the middle of the century, and, if we allow that purity is an essential, every word of it must be endorsed. But there are a great many people nowadays who do not take the dicta of the schoolmen as gospel. They fail to see how it should come to pass that when each style is, admittedly, the outcome of something else, such a thing as scientific purity can exist, more especially when change, gradual but incessant, is a fundamental necessity of

PARLOUR CHAIR PLATE IX. FIG. I



CHINESE CHAIR PLATE XI. FIG. I

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continued existence. The difficulty of wedding two or more totally dissimilar styles into one harmonious whole must be evident. It is easy for the designer to fail or the critic to ridicule, for, where it is badly done, nothing can be more obnoxious. But there should be all the more praise when the theoretically impossible has been accomplished.

Take, for instance, the happy inspiration of using the claw-and-ball foot—an old Chinese symbol—by our chair designers of the first half of the eighteenth century. There was nothing else even remotely Chinese in the rest of the design, but the effect is certainly not one of opposing influences; and no one of the purists, so far as my reading goes, has objected to them on that score. If one had to state the text of the purists in a single phrase, it might perhaps be put down as "whatever was is right." Thus, the claw-and-ball foot being recognisedly an integral part of the early Chippendale chair—a thing of common knowledge—it was passed by the critics as part of the style. Chairs of what Chippendale and Manwaring called the Chinese and Gothic styles are, however, immensely more rare; so rare, indeed, that it may be doubted if their first critics knew them otherwise than from published plates. They had, so to speak, no status; therefore, being mixtures of styles, they were wrong. Such phrases as "the Chinese craze," "Churchwarden Gothic," etc., abound, and they could barely be mentioned with temper—not to speak of such an impossibility as approbation.

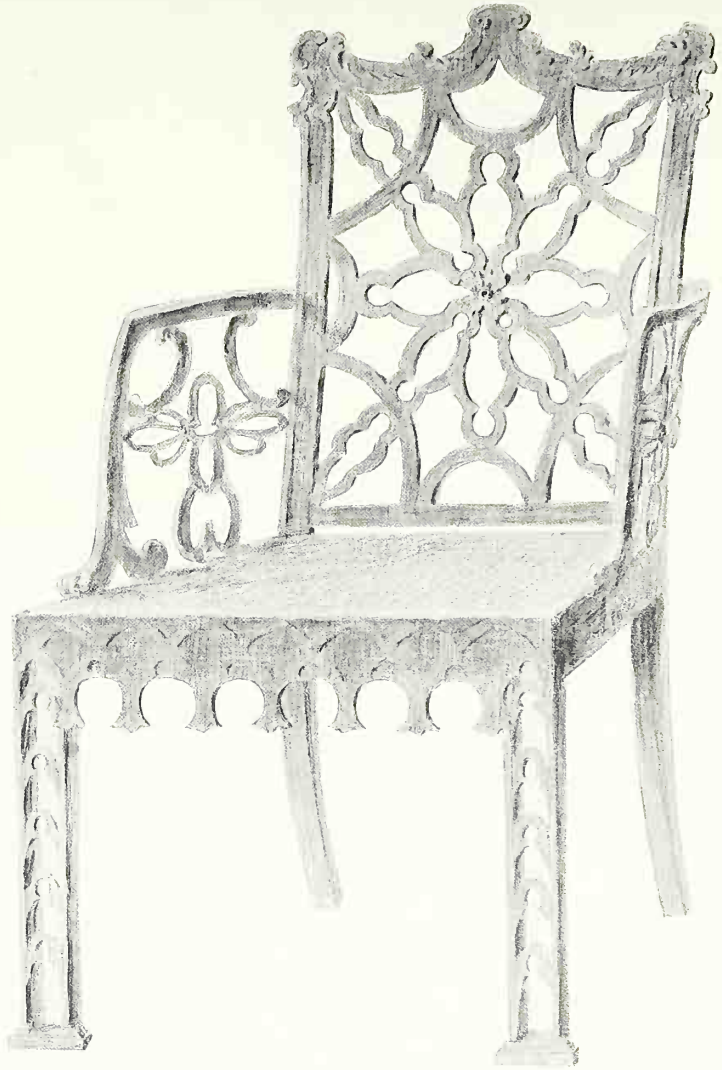
The "Chinese" chairs made in England about the middle of the eighteenth century, though by no means pure, were not only influenced by their originals in design, but followed them also in shape and character. A few Gothic chairs, chiefly those intended for public halls, also bore a fairly accurate resemblance to their models; but those of Chippendale and Manwaring were really Chinese in shape, and only Gothic in part of the treatment. In neither case was accurate copying or even following a part of the intention. The artistic question, therefore, would appear to be not if these chairs are pure, but if the treatment resulted in a pleasing and homogeneous whole, and on this, so far as I can see, there can be but one opinion, which, it may be permitted to point out, is that of the instructed collector.

It is a painful fact that the majority of art critics have always been openly (but theoretically) craving for something new, while practically they resent its appearance. Many of my readers will remember the almost universal storm of vituperation which greeted the "Glasgow School" of painting when heralded by the works of Arthur Melville, its founder and chief exponent. The combination of Scotch, French, and, to some extent, Spanish influences was so novel that few of the received critics of the time were able to keep an open mind. Now, when it is seen that the aims of the Glasgow School, however diverse the personal expression, have made a new and easily recognisable style which is of European acceptation, it would be impossible not to admire the daring of the man who imperilled his reputation by repeating one tithe of what once passed as learned criticism.

The history of Art shows sudden revulsions as well as slow evolution; but in both cases there always has been (and probably always will be) combination. The present writer holds strong—possibly too strong—views on the latitude which should be allowed to the expression of each man's personality; yet the difficulty, or perhaps, one might say, the impossibility, of judging correctly from a few scattered specimens places the critic who "must say something," and say it from first impressions and on the spur of the moment, in a position which cannot be envied. I have, therefore, the strongest hopes that, on further acquaintance and study, the Chinese and, more particularly, the Gothic chairs of Manwaring and his contemporaries will, in the near future, be placed as highly by the critic as by the amateur. Be that as it may, and it is hard to convince a man against his will, it is beyond dispute that these men created, by selection, a new style with marked and quite unmistakeable peculiarities of its own, which is no mean artistic feat.

With regard to the Chinese style, I would draw a hard and fast line between what I consider may be called the Chinese craze—Mandarins, pagodas, and what-not, mixed with bits of Louis Quinze, running rampant over a wall—and the more reserved use as seen in the chairs, which are distinct improvements on the inspiration. To Manwaring's Gothic chairs the chief objection is one of nomenclature. They are even more Chinese than Gothic, and, from his almost incessant use of the auricular pattern, nearly as much French as anything. If it were a part of a critic's business to go about substituting new artistic terms or phrases for those generally used and universally understood, one would require a new artistic glossary for each writer. On the part of a critic, it would be a cheap arrogation of personal knowledge to invent new names, and it would be still more out of place in a salesman like Manwaring. He took the term as he found it, and it is difficult to imagine a more mischievous form of false criticism than that which, either through ignorance or intentional suppression of the history of any style, bans it simply

GOTHIC CHAIR PLATE XIII. FIG. 2



GOTHIC CHAIR PLATE XV. FIG. 1

on account of the name which custom has attached to it.

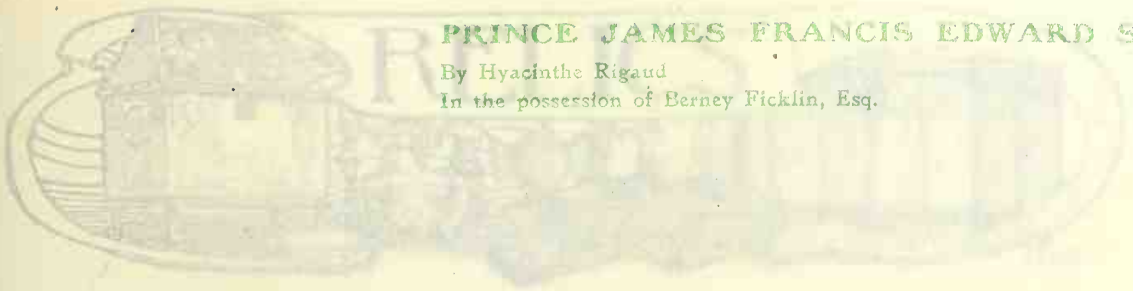
What I ask—indeed, what I am artistically entitled to claim—for Manwaring's chairs in this style is that the study of them, loosely named as they are, should be approached without any preconceived idea of what they ought to be. As works of art they have a prescriptive right to be judged on their own merits, and the mixture of styles, a fact which I have emphasised by directing attention to the use of the auricular pattern, should entitle them to an additional claim to careful as well as cultured criticism. My own belief is that Manwaring was more successful than even the greatest of his contemporaries in joining these very opposite views of design into a pleasing, harmonious, and distinctive whole, and as for the general treatment of these chairs in vogue at his time, I cannot see why it should have less right to be considered from the point of view of a separate style than any other furniture phase of the century. Not one of these was pure; and why should it be praiseworthy to treat and alter at will Dutch, French, Italian, and Greek design, but wrong —even criminal—to meddle with the Gothic?

A very important point in distinguishing Manwaring's work from that of others is his systematic use of the little brackets already mentioned between the front legs and front rail of his chairs. These are often omitted even where they might be most expected; but instead of employing them, like Chippendale, only in Chinese and Gothic chairs, he gives it continually with every kind of leg, except only the French.

In the end of the *Real Friend* there are six plates of chair backs comprising eighteen widely different designs. The importance which Manwaring attached not only to the addition of a bracket, but to keeping it in consonance with the rest of the chair, is shown by separately designed brackets for each of these. The page I reproduce (Plate xxxiii. of the *Real Friend*) will serve to show the careful thought he gave to this very minor point.

I choose this particular plate for illustration not because I think it the best of the series, but because the first is the only ribbon back which can with certainty be attributed to Manwaring, while the other two are fair examples of his more heavy and florid style. This ribbon back is the only published design of the kind which compares favourably with Chippendale's.

The break in the line of the uprights is one of the unexpected reminiscences of bygone fashion continually occurring in the *Real Friend*. The other backs are even more inexplicable when we consider that in 1765 the influence of Robert Adam was making itself felt. Yet, though in many instances Manwaring is not a true reflex of his time, it must always be remembered to his credit that he was the one chair designer of the period who could "reach a hand through time" to influence his successors.



PRINCE JAMES FRANCIS EDWARD STUART
By Hyacinthe Rigaud
In the possession of Berney Ficklin, Esq.

PRINCE JAMES FRANCIS EDWARD STUART

Stuart Relics in the Collection of P. Berney Ficklin, F.S.A., at Tasburgh Hall, near Norwich

By P. Berney Ficklin, F.S.A.

THERE is always a peculiar interest attaching to objects intimately connected with the unfortunate Royal House of Stuart, and a short description and illustration of a few that I possess may perhaps commend itself to your readers.

In my small collection are included the "sky blue singlet" or undervest, and a piece of the ribbon of the Garter, both worn by King Charles I. at his execution, and which were fully described in my article in the November number of THE CONNOISSEUR MAGAZINE of last year; also the large oval gold memorial box of the same king, which was illustrated in the April number of 1905.

In addition to these I have several silver and silver-mounted memorial snuff-boxes, lockets, rings, seals, badges, miniatures, autographs, and other relics relating to the Stuarts, most of which have been exhibited at the United Service Museum at Whitehall, and at the Church Congress and Ecclesiastical Art Exhibition at Great Yarmouth the year before last. Some of these I will now proceed to describe. Let me first deal with those having reference to King Charles I.

No. i.—The silver-gilt snuff-box here depicted is probably of the Restoration Period, perhaps even of that of the Commonwealth; it bears on it beneath the king's head the arms of Trelawny of Trelawne, and the owner was in all likelihood Sir Thomas Trelawny, the first baronet, so created in 1628, who died in 1665. He was an ardent Royalist, and was committed to the Tower by the House of Commons for doing good service for the king's cause in his own county of Cornwall, and it was concerning him, and not, as is generally supposed, his grandson, the bishop, that the following lines were penned—

No. I.—SILVER-GILT SNUFF-BOX

> And shall Trelawny die—
> Shall brave Trelawny die?
> Then twenty thousand Cornishmen
> Will know the reason why.

No. ii. represents an oval oak snuff-box, mounted with a medallion of the king's head in silver. This has a pathetic interest, as it is supposed to have been made from a portion of the wood of the scaffold on which he suffered.

I have one very curious relic, being a miniature of the king on copper, with sixteen talc transparencies for placing on the portrait, showing the various important events of his career, *e.g.*, in his coronation robe, in ordinary attire, in armour, attended by his chaplain, in prison, preparation for his execution, his severed head being exhibited by the executioner, etc.—these are contained in an oval leather case with tooled pattern, and in excellent preservation. I have also a similar miniature of Charles II., with like transparencies of him in various disguises, the whole fitting into an ivory box.

Nos. iii. and iv. represent a gold locket, containing on the one side a small medal of the king surrounded by a piece of his hair, which formed a portion of the lock given by Charles II. to Barbara, Duchess of Cleveland; on the reverse is some of the hair of Charles I.'s daughter, the Princess Elizabeth, whose sad history is well known, and who died in Carisbrooke Castle in 1650.

Nos. v. and vi. depict a pear-shaped diamond locket, containing a small piece of the king's hair from the same source; the

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No. II.—OAK SNUFF-BOX

inscription on the back is engraved, "Hair of K. Charles I. ob. 1648."

Nos. vii. and viii. represent a gold locket,

Nos. VII. AND VIII.—GOLD LOCKET

Nos. ix. and x. represent a beautiful oval pendant with double frame, with a border in gold and pale and dark blue enamel of strawberry leaves and scroll-work. On the obverse appears a profile of the king which has been probably cut from a contemporary coin; on the reverse is a plaited band of the king's hair surmounted by a crowned skull and crossbones, with the letters C R, all delicately wrought in gold; in the centre of the pendant, and visible from both

Nos. III. AND IV.—GOLD LOCKET

containing a full-faced portrait of the king enamelled on copper, with a blue background, the reverse being C R crowned within a laurel wreath.

Nos. IX. AND X.—OVAL PENDANT

sides, is a small piece of wood from the block on which he was beheaded.

It does not belong to me, but to Prince Frederick Duleep Singh, M.V.O., F.S.A., a frequent contributor to THE CONNOISSEUR MAGAZINE, and who possesses some most interesting Stuart relics.

Nos. xi., xii., and xiii. are memorial rings. One

Nos. V. AND VI.—DIAMOND LOCKET

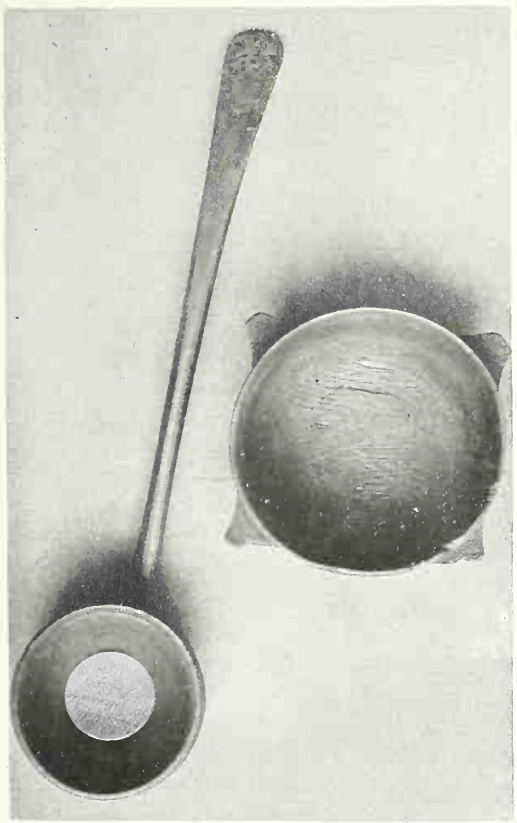
Nos. XI., XII., AND XIII.—MEMORIAL RINGS

No. XIV.—SCARF-PIN

contains the king's cypher and a minute portion of his hair underneath a crystal; in the second is set a small miniature of the king on ivory, on the back of which is written "K. CHAR"; and the third is formed of a silver-gilt royalist medal set between two garnets.

No. xiv. is a silver-mounted scarf-pin, in which is set a very characteristic portrait of King Charles II.

No. XV.—SNUFF-BOX



No. XVI.—PRINCE CHARLIE'S QUAICH AND LADLE

NOS. XVII. AND XVIII.—LOCKETS WITH PRINCE CHARLIE'S HAIR

No. XIX.—SILVER-GILT CHATELAINE

I have also a small but interesting collection of Stuart badges and medals, many of which were described and illustrated in the August number of THE CONNOISSEUR MAGAZINE for 1903. These badges, and many of the relics of the kind before mentioned, were produced and circulated, some of them immediately after the king's death, others after the resistless wave of loyalty, which culminated in the Restoration, had swept away all Puritan institutions, and placed the "Merry Monarch" on the throne, when the Royalists vied one with another in their desire to secure some memento of their late unfortunate king. These objects must have been very plentiful then, and even now are numerous, though countless hundreds must have perished in the lapse of time; but when specimens appear for sale they are eagerly sought after, and bring large prices.

I now come to some relics of Prince James Francis Edward and Prince "Charlie" — *de jure* Kings James III. and Charles III. of England.

No. xv. shows an oval silver snuff-box, perfectly plain and innocent-looking in outward appearance, but which has a double lining, the base containing a secret miniature of Prince James in armour.

No. xvi. represents a wooden "quaich" and ladle which belonged to Prince Charlie, and were given by him to his servant Ronald MacDonald on the field after the battle of Culloden in 1746. The latter gave them on his death-bed to a Mrs. Allan, of Marnock, Banff, N.B., who lived to nearly one hundred years of age; and they afterwards passed to several of the latter's descendants, and ultimately to a Mrs. Gordon, of Banchory, Aberdeenshire, from whom I acquired them in 1905, together with a letter attesting their authenticity.

Nos. xvii. and xviii. are representations of two lockets set with garnets, containing the hair of Prince Charlie at the age of sixteen, from a portion of the large lock which formerly belonged to Count Charles Edward Stuart d'Albanie, as also did No. xix., which is a silver-gilt châtelaine made up of coins, medals, and medallions, and is said to have belonged to Princess Louise of Stolberg, the wife of Prince Charles Edward.

Lastly, our colour-plate and No. xx. are portraits of Prince James and Prince Charlie respectively, the former a very fine one by the eminent French painter, Hyacinthe Rigaud, and the latter said to be by Van Loo. These have never been engraved or shown in any exhibition.

I must not intrude further on the patience of my readers, but I may add in conclusion that I should be very glad to hear from any of them who may possess or know of any Stuart relics, particularly those which have not been illustrated or exhibited, as I keep a description of all that come under my notice, and enter them in a MSS. book which I am compiling.

No. XX.—PRINCE CHARLIE

Absolon of Yarmouth

By Frank Freeth, M.A.

It is no unusual thing to find pieces of pottery still described in sale catalogues as "Yarmouth Ware," although it is now generally admitted by those who have studied the subject that there never was any earthenware factory at all at Yarmouth. The story of the existence of such a factory was, I believe, originated by Chaffers, who jumped at the too hasty conclusion that a small impressed arrow found on certain pieces of pottery in conjunction with the name "Absolon Yarmouth," must be the mark of a Yarmouth factory. But the truth is this, Absolon was not a potter at all. He was in reality a retail trader in china and glass at Yarmouth about the end of the eighteenth and the beginning of the nineteenth century. All the goods he sold he bought of the manufacturers in Staffordshire and elsewhere: but he appears to have had a small workshop attached to his shop premises, in which he himself decorated pieces that he had bought in the plain state. These he afterwards fired in an enamelling kiln he had set up for the purpose on the Denes at the spot still known as "The Ovens." It is quite possible that with a view to attracting local custom he advertised and sold these particular pieces as Yarmouth ware. It seems very unlikely that anyone else should have dignified his work with such a pretentious title; for it has little or no claim to distinction either in the matter of design or colour. No doubt, too, he acquired a sort of bubble reputation from the fact that some of the pieces that he painted and signed were stamped with the names of such famous potters as Wedgwood and Turner. In this way he may be said to have had greatness thrust upon him. It is true that the pieces he worked upon were very ordinary stock specimens, which were probably turned out after the death of these two great men by their successors, who continued to use the same stamp.

This is what Chaffers wrote in his book, *Marks and Monograms*, published in 1863: "There was a pottery here [*i.e.*, at Yarmouth] about the end of the last century. The arrow seems to have been the mark used: it occurs on a dessert service with flowers painted in front and their names written on the back in red. It is found," he adds, "on cream-coloured ware, like Wedgwood's Queen's Ware." Quite true: but there is no reliable evidence whatever that the ware was made at Yarmouth. Indeed, the resemblance to the Queen's Ware, which we know was decorated by Absolon, only goes to show that the arrow mark was that of one of Wedgwood's numerous imitators in Staffordshire. However that may be, it may, I think, be fairly assumed that it was on the strength of Chaffers's unfounded assertion that certain pieces in the Museum of Practical Geology in Jermyn Street were catalogued as Yarmouth ware. In the third edition of that catalogue published in 1876 there are eight pieces, and only eight so described—with this reservation in a prefatory note, which subsequent research has confirmed: "It appears that no potting was ever done at Yarmouth, but that the business consisted simply

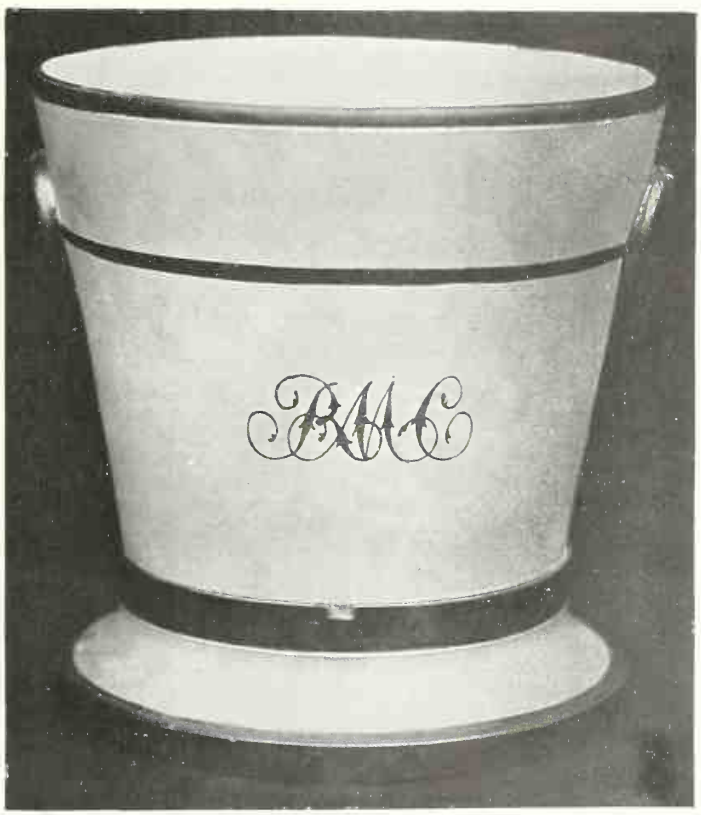
BRISTOL GLASS MUG DECORATED BY ABSOLON

in decorating ware manufactured elsewhere, and firing the colours in a gloss kiln," and "it is at present uncertain to what factory the mark of the arrow should be attributed." Five of the eight pieces belong to a dessert service of the kind mentioned by Chaffers, and very probably the same one. None of them bear Absolon's name in any form. There are two dishes and three plates. The dishes are impressed underneath with an arrow, two of the plates are unmarked, and the third has a stamped S. All the pieces are painted with flowers, and their names are written in red on the back, *e.g.*, "Round-leaved Cyclamen," "Dog's-tooth Violet," and "Annual Lavataria," just like Chaffers's. One of the dishes and two of the plates have a brown border, the other dish has a gilt rim, while the third plate is edged with platinum lustre. Of the other three pieces called Yarmouth ware in this museum, one is "the figure of a female with bird perched on her right hand, white glazed earthenware coloured; height, 11 inches. Mark, an impressed arrow." Another is described as "a honey-pot and cover in form of a beehive, surmounted by a crown, cream-coloured ware, raised flowers and bees painted in proper colours, stamped with an arrow, and bearing the words, 'Union Honey Pot,'" the reference no doubt being to the Union (between England and Ireland) Bill passed in 1800. These two pieces, so dissimilar in nature, seem to have been included simply because of the arrow impressed on the bottom. The last and eighth specimen was obviously not made at Yarmouth, and equally obviously was decorated by Absolon at Yarmouth, and is the only piece out of the eight that can be said with any certainty to have been decorated by him. It is a flower pot with stand, both pieces marked WEDGWOOD: but the pot alone has painted underneath it in cursive letters, "Absolon Ym O, No. 25." The decoration upon it consists of oil-gilding with horizontal bands and monogram.

TURNER DESSERT DISH DECORATED BY ABSOLON

The arrow no doubt presents a real difficulty, as it seems to have been used as a mark in one form or another by quite a number of china factories. Chaffers tells us it appeared with a ring round the centre on a vase purchased at Chandos House, which was considered an undoubted specimen of Bow china. Marryat includes a kind of arrow-head among the marks used at the Caughley works. He also mentions an arrow-head "in a dirty brown colour" as one of the marks assigned to Leeds, although he expresses his own doubts on the point, while the Kidsons in their *Leeds Old Pottery* unhesitatingly reject the attribution. "It is attributed," they write, "to Leeds without the slightest grounds." A plate bearing a portrait of Lord Nelson and the date 1805—the year of the Battle of Trafalgar—now in the Schreiber Collection (No. 1,207 in the Catalogue), has this arrow painted on it in a sepia brown; but no suggestion is offered as to the locality of its origin. A small impressed arrow is found on pieces of blue and white, which are also stamped with the name of the Staffordshire potter Rogers. Curiously enough, a similar impressed arrow was on the bottom of a small honey-pot I once had, which was in the shape of a bee-hive, and very like the Union honey-pot already mentioned, though it was yellow and without flowers, and had a ribbed surface to represent plaited straw. And I have a white one now with almost the same shape and surface, marked SHORTHOSE & Co.

This Shorthose was at work in Staffordshire between 1800 and 1820, and probably supplied Absolon with some of his ware. Indeed, it is quite possible that the plate stamped S in the Jermyn Street Museum was made by him, wherever it may have been decorated. It may be noted that this stamped S has no connection with the mark of the Salopian factory, for the Caughley firm did not impress the S, but only painted it in blue under the glaze. The painted arrow or arrow-head appears on pieces of china so different in character that I am inclined to draw the inference that it is not a true factory mark at all, but was commonly used by potters or decorators at various factories either to denote their own individual handiwork or for some other purpose unknown to us. The case of the impressed arrow is quite different. It would appear that there was in fact some factory in existence about 1800, and probably in Staffordshire, which did use it either in a general way or possibly on certain special pieces only. It is interesting, though perhaps idle, to speculate as to what that factory was, though the stamped S on the Jermyn Street Museum plate in place of the impressed arrow on the dish belonging to the same service suggests that it might have been that of Shorthose, who seems to have largely copied his methods and shapes from those in vogue at the Leeds potteries. This would to some extent account for the mark being regarded as a Leeds one for so long. It is to be observed that the impressed arrow never appears on the marked Turner and Wedgwood pieces bearing Absolon's signature as well. It is, therefore, perfectly clear to my mind that this arrow mark had nothing to do with Absolon or Yarmouth.



WEDGWOOD FLOWER POT DECORATED BY ABSOLON

Now comes the question of Absolon's style of decoration, and I think it will be found from a study of his undoubted work that he had no stereotyped type just as he had no stereotyped mark. His signature takes at least four, if not five, forms, though in every case it is in a current hand, and written by one and the same person—a fact that goes to prove that it was practically a one-man business. On the Jermyn Street Museum flower-pot and stand stamped "Wedgwood," it is "Absolon Ym O, No. 25." On a small "Turner" ware mug sold at the 1906 Booth sale at Ipswich the signature was "Absolon Yarm, No. 25." Note the same number in both cases, which is very remarkable, seeing that the decoration was utterly dissimilar. On a Bristol glass mug belonging to Miss Peckover, of Wisbech—to which I shall refer again—it is "Absolon Yarn, No. —," or the same as the last, except that the last stroke of the "m" and the number as well have been carelessly omitted. On a mug in the British Museum, which bears no arrow or any other mark at all, it is "Absolon Yarm O," and this in fact is the commonest form. Lastly, on my Turner ware dish illustrated it is "W. Absolon Yarm O," the final letter being the Greek "Theta" in place of the English "th." The styles of decoration are no less varied. The Turner dish last mentioned is painted with a rough landscape, such as might have been suggested by the Norfolk Broads or some other local piece of scenery, in a lustrous green and nondescript brown with a green band round the top and bottom. The subject on the British Museum mug is an agricultural trophy representing the Farmer's Arms, with the words, "May Farming flourish!" and is painted with the same green and brown as well as a dark terra-cotta, pale yellow, and dirty pink. There are also two

plain bands of green. The decoration on the Booth mug was a horse and chaise with two occupants, with the inscription, "A trifle from Yarmouth." The idea of the inscription was no doubt derived by Absolon from the Lowestoft factory, which was in the habit of inscribing on its pieces, "A trifle from Lowestoft." Another mug in the Booth sale, decorated in the gold and green that Absolon especially affected, had upon it, "A trifle from Yarmouth for my dear Sophia," while a palette painted with green bands bore upon it, "A trifle from Yarmouth for my dear Boy." The Jermyn Street Museum Wedgwood flower-pot and stand is, as already stated, ornamented in oil-gilding only.

For the glass pieces Absolon employed this gilding almost entirely. The mug referred to, which is apparently Bristol glass, has a gold band or two round the rim and is sprinkled all over with gold stars, except for the space occupied by the Peckover coat of arms in gold with the lions in black. There were three inscribed blue wine-glasses in the Booth collection, on only one of which the inscription was legible, and that was, "Success to the 1st Norfolk or Lynn Loyal Volunteers, May, 1804. A trifle from Yarmouth. Benjamin and Margaret Pointer." The three glasses were all alike, but one only, it is to be noticed, was signed Absolon. Another barrel-shaped blue glass in the same collection, signed by Absolon, had a similar inscription, "Success to the Hingham Troop, &c. Yarmouth, Jan., 1804."

The conclusions I arrive at from the consideration of the various specimens under review may be briefly summed up as follows:—

(1) Absolon of Yarmouth made neither china nor glass himself, but acquired them both in a plain state from elsewhere and then decorated them.

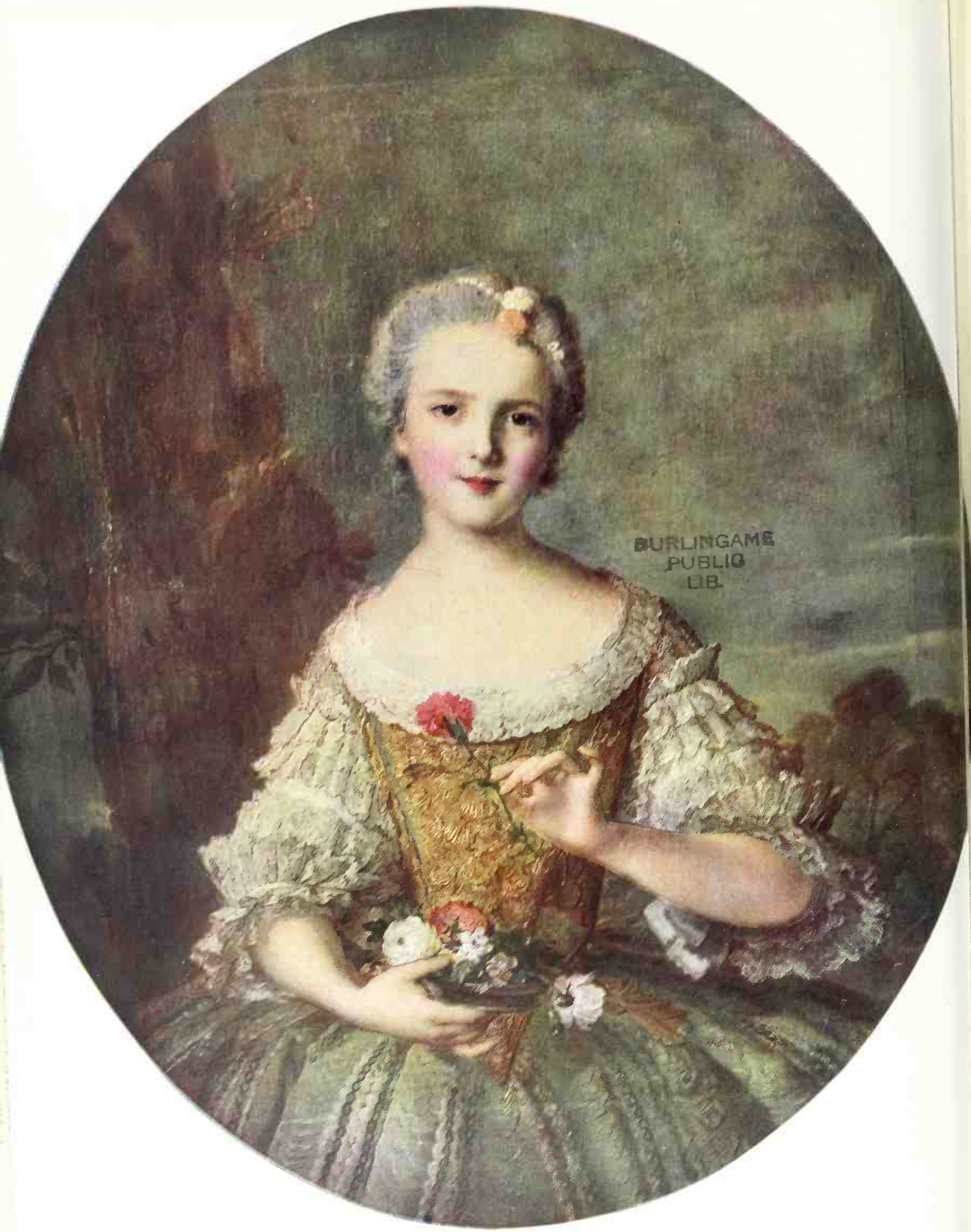
(2) He decorated them mostly to the taste and order of customers, as attested by the monograms, coats of arms, etc., though he did so sometimes for the general market, in which case he preferred a rough kind of landscape, like that on my Turner dish.

(3) When he decorated a dessert service or set of glasses, he only signed one or two of the pieces and not all, and then not always in the same way.

(4) His favourite and characteristic colour for china painting was a lustrous green, as gilding was for glass, his other colours being far cruder and less pleasing.

(5) The *impressed* arrow mark denotes a distinct china factory, from which Absolon bought most of his china, and was very possibly that belonging to Shorthose of Hanley. The *painted* arrow is only a potter's or decorator's sign.

STAFFORDSHIRE MUG DECORATED BY ABSOLON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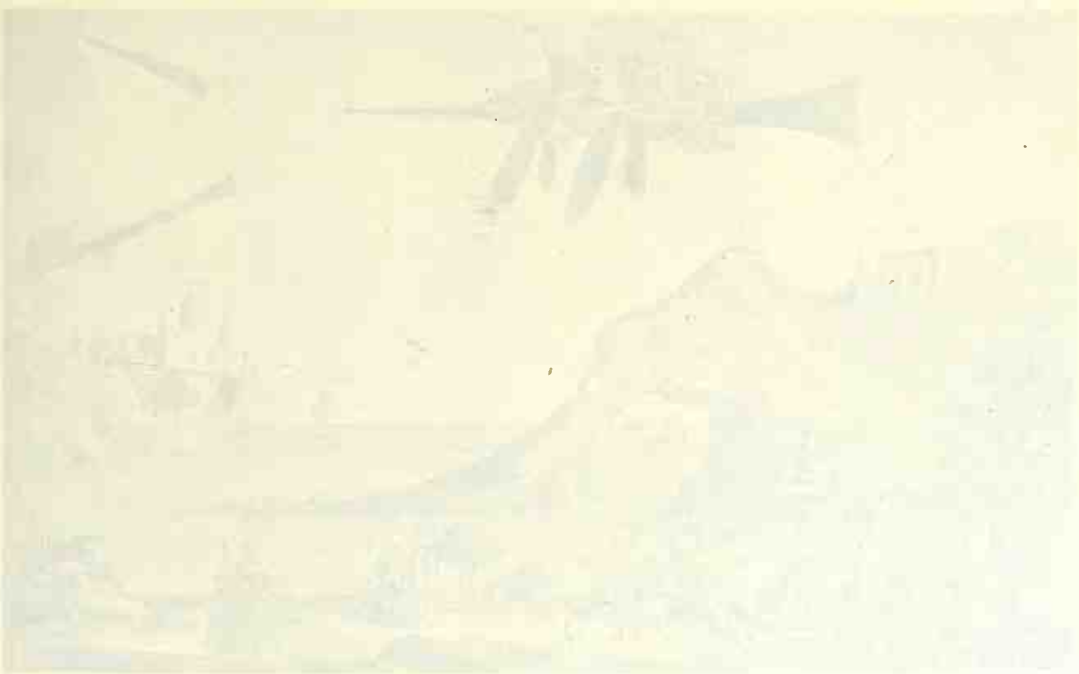
MADAME LOUISE,
DAUGHTER OF LOUIS XV.

From the painting by Nattier at Versailles



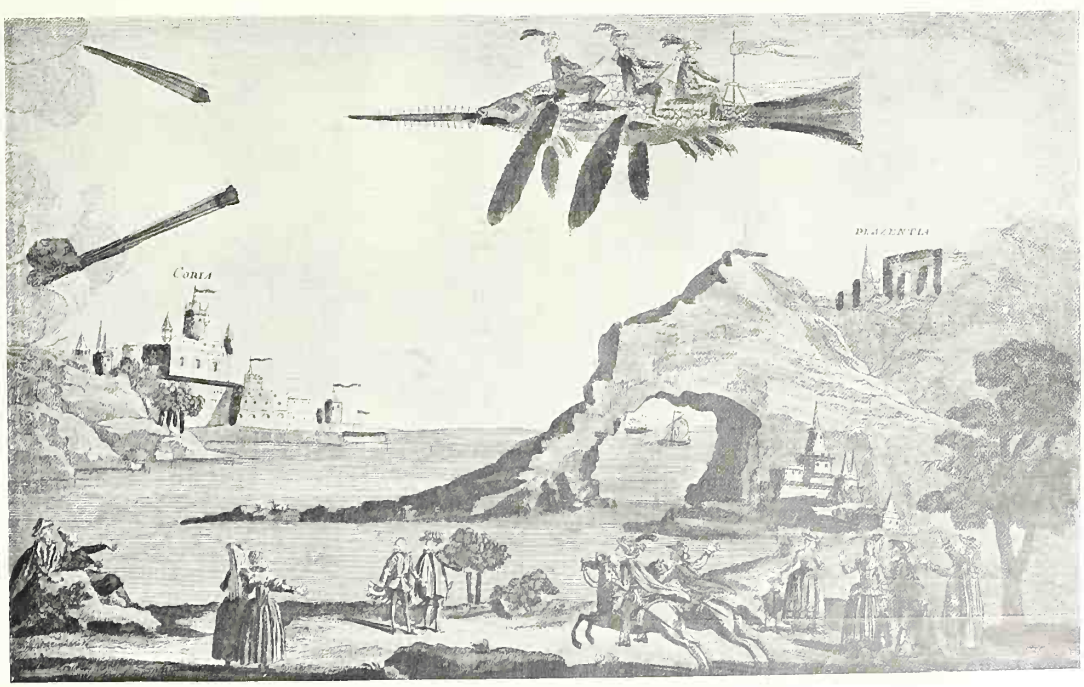
A French Eighteenth-Century Illustration of Aërial Navigation

By George A. Simonson

In these days when Mr. Wells discourses about future battles in airships and Jules Verne's wildest anticipations of the conquest of the air seem within measurable distance of attainment, the achievements of aëronauts of the past naturally appear to us somewhat tame. The history of the modern balloon proper may be said to commence with Montgolfier's great invention, but mankind was exercised with the problem of flying-machines long before that date, and it would hardly surprise us to hear that the latest triumphs in aërial navigation were forestalled by the omniscient Chinese in the dawn of civilisation. For quite recently we have been told by a great authority that even the mechanism of the taxi-cab (*i.e.*, the measure-mile-drum chariot) was familiar to them. Be that as it may, the scientific mind, when quite in its infancy, already occupied itself with the question of flying. It is a well-established fact that Leonardo da Vinci, to take an example from the fifteenth-century men, was a great engineer as well as a great artist, and conceived the idea of the parachute. As an illustration of his study of aviation, history relates that da Vinci having been charged to produce wonderful things in connection with the entrance into Milan of Louis the Twelfth, showed, amongst other marvels, artificial birds which flew up automatically.

It was not only the denizens of the air which were closely watched by early experimenters with flying-machines, those of the sea afforded no less valuable a lesson, and sometimes they served as models for most ingenious contrivances. A relic of such an airship, designed after nature, is to be found in an aquafort preserved in the Département des Estampes of the Bibliothèque Nationale (Paris), where an unique series of French engravings illustrative of the history of the balloon is to be seen. It represents, as stated on its marginal inscription, a "Poisson Aérostatique enlevé à Plazentia ville d'Espagne située au milieu des montagnes et dirigé par Dom Joseph Patinho jusqu' à la ville de Coria au bord de la Rivière d'Arragon, éloignée de 12 lieues de Plazentia le 10 Mars 1784." (*See* Reproduction.*) Like so many other contemporary *vues d'optique*, published by J. Chéreau, it is crudely illuminated. What makes it quite an artistic curiosity, is its resemblance to Japanese drawings in colour. Whilst the landscape,

* The annexed reproduction is taken from an impression of the engraving in possession of the author.



AEROSTATIC FISH DIRECTED BY DOM JOSEPH PATINHO, 1784 FROM A CONTEMPORARY ENGRAVING

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which is of a very grotesque pattern, is probably wholly fantastic, the picture of the "*poisson aérostatique*" is evidently based on a real flying-machine, because an ascent was made in England somewhat later in a very similar fish, and a circumstantial account of it, which seems to apply equally well to the subject of our illustration, is reported in a Liverpool newspaper, namely, *The Liverpool and Lancashire Weekly Herald*, dated January 23, 1790.* It takes the form of a letter addressed to this organ by a gentleman near Wooler, in Northumberland:—

"Some time back," he writes, "a Mr. Assgill, at Byle Common, near Wooler, conceived it might be possible to conduct the air-balloon in any direction, but the possibility of doing it by means of sails he some time since gave up; he next attempted to do it by means of wings. This method also failed. He then, by conceiving the air as a fluid, and remarking the method of the fish swimming against a current of water, which he obtained for that purpose, has now constructed one exactly in form of a fish, in which I yesterday saw him ascend, himself being situated in the centre of gravity: his internal machinery, which gives motion to the wings and sails, and likewise (*sic*) of removing himself, to give different attitudes to the fish, are by me considered as the most ingenious piece of machinery I ever saw. When I arrived, it was just filled with gas, and the day being quite calm, he soon situated himself, and everything being immediately adjusted, he rose easily; but to see the enormous monster stretch along the air, lash his tail, skim in different directions with all the appearance of nature, was truly admirable, and, I think, will be considered as the finest exhibition in the world. After floating near half-an-hour, and displaying his power of managing it at will, in which time he never rose more than 150 yards high, often skimming just the surface, he found some derangements in the machine, and stopped exactly in the place from whence he ascended."

The parallelism between the structure of the *poisson aérostatique*, and that of the monster tested on English soil, is too striking to leave any doubt in our minds that the contrivance, which is described in the above paragraph, was also used in Spain. Thus the engraving which we reproduce forms a kind of substitute for the missing historical foundation on which rests its subject. Our knowledge of it is limited to the contents of the inscription, which we have transcribed. The two points, Plazentia and Coria, between which Palinho is said to have navigated his wonderful flying-machine, will be found in the province of Estramadur. Taken in conjunction with the engraving, the graphic account of the eye-witness of the English ascent seems to show that our forefathers were much more advanced in the art of aërial navigation than we have hitherto given them credit for. It is difficult to believe that so archaic a flying-machine as the one Dom Joseph Palinho and his companions rode astride on could have survived the introduction of the "Montgolfier" balloon. Let us recall the fact that the great Frenchman made his first successful experiment in 1783, whilst the Spanish aëronaut undertook his flight in 1784. The period just following the invention of the new airship, no doubt, was one of transition, and the great revolution in aërial navigation which it brought about may not at once have become known in Spain, though the tidings of it spread over all the chief cities of Europe, creating quite a flutter in aëronautic dovecotes. Barely a month after Palinho's adventure we read of a balloon-ascent made at Venice by Zambeccari. In the latter case also pictorial art found a congenial subject for presentment, for the painter vied with the engraver in a common desire to chronicle the general enthusiasm for the "Montgolfier" type of airship when it first came into vogue, and a favourite theme of their productions was the apotheosis of the illustrious pioneer of modern aërial navigation and his intrepid followers. Quite a plethora of prints sprang up. Besides the one here reproduced, another, likewise produced by J. Chéreau, in honour of Montgolfier's flight over Paris, deserves mention. While Watteau, the relative of the exquisite painter of *fêtes galantes*, glorified the person of Blanchard in a pair of pictures now at the Lille Museum, in commemoration of an ascent undertaken in its neighbourhood, similar homage was rendered to Zambeccari by the famous Venetian landscape-painter, Francesco Guardi, in a canvas now in the custody of the Berlin Museum. By way of contrast with Palinho's almost simultaneous ascent, we will briefly relate the circumstances of the Venetian aërial flight. At Venice the greatest stupefaction was caused by the appearance of a balloon over its waters. It started upon its perilous voyage just opposite the Piazzetta, and Zambeccari, who conducted it personally, flying the banner of St. Mark, which for the first time in the history of the Republic was triumphantly borne up into space, became the hero of the moment, though he had the misfortune to have his fingers frost-bitten before he safely landed his machine at a port near Venice.

* The writer takes the present opportunity of thanking a contributor to "Notes and Queries" (Mr. A. H. Arkle, of Birkenhead) for this reference.

Miniatures belonging to the Earl of Mayo
By Dr. G. C. Williamson

In the collection of miniatures belonging to Lord Mayo, and to be seen at his seat in Ireland, a place to which we have already given some attention, there are a few works of unusual interest, not family miniatures, which will fittingly form the subject of a short article, and notably there are some portraits in enamel, to which we would draw attention, more especially for the fact that they are signed works.

By Charles Boit, the Swedish enameller, to whom Walpole gives considerable space, there is an interesting portrait of the Empress Catherine of Russia in her old age, signed with the customary "B," and from the Bohn collection. Boit was a fastidious artist, and is declared to have only signed works with which he was satisfied,—hence there are not a very large number of enamels bearing his initial in existence. His greatest work is in Vienna, and he is remarkably well represented in the collection in the Rosenborg Palace, Denmark, and in the Danish and Swedish royal collections, but he is usually known by reason of the long controversy there was between him and Queen Anne with respect to the very large enamel representing that sovereign with her husband and the chief officers of her court, which Boit never completed, and for which he ran up heavy debts. There are some of his letters preserved at Welbeck Abbey. His enamel work is always charming, and not so hot in colouring as that of his successor, C. F. Zincke. By this last-named artist, perhaps the best known enameller in England, there is a clever portrait of Catherine Hyde, Duchess of Queensberry, specially interesting because it is signed in full, "C. F. Zincke fecit 1717," and is hence a very early work, probably executed at the time when Zincke was studying under Boit. Technically it is not a perfect work, but it is distinctly more pleasing in colouring than the artist's later productions, and is a peculiar rarity because hitherto we have not known of any miniature in enamel by Zincke dated earlier than 1720. As a rule his works were executed after 1721, as he founded his style upon a treatise on enamel work by Monsieur Ferrand, published in Paris in that year, and miniatures dated previous to that time are supposed to have been more or less in the nature of experiments. This portrait proves,

CATHERINE HYDE, DUCHESS OF QUEENSBERRY
BY C. F. ZINCKE, 1717

THE EMPRESS CATHERINE OF RUSSIA BY C. BOIT

QUEEN ADELAIDE
BY JOSEPH LEE

however, that, although not perfect in the actual art of enamelling, Zincke in 1717 was an excellent draughtsman and an admirable colourist.

It is curious that there are not many enamels in existence by Joseph Lee, although he exhibited at the Royal Academy for forty-four years, and received various royal appointments; but his portraits, pleasant in colouring and well drawn, were by no means perfect in technical quality or equal to those of Zincke, whom he claimed as his master, despite the fact that Lee never actually worked in Zincke's studio. Lord Mayo has a good example of Lee's work representing Queen Adelaide, and signed in full by the painter.

By Henry Bone, who was the most prolific English worker in enamel, there is in the collection at Palmerstown one of his rare miniatures on ivory, signed with the well-known conjoint initials.

MISS FARREN BY HENRY BONE

Bone did so much work in enamel that he gave himself very little time for painting on ivory, but the miniature in question is a delightful portrait of a very interesting woman, because it represents Elizabeth Farren at the time when she was in the heyday of her popularity acting at the Haymarket and Drury Lane. It was probably painted about 1779, long before the days of her marriage with the Earl of Derby, and when the painter himself was only about twenty-five years old. He is always said to have gone from Bristol to London in 1778 or 1779, and this, we take it, is one of his earliest works executed before he commenced to paint in enamel. There is no question about its authenticity. The features of the youthful artiste are quite unmistakeable. The work is one of great refinement and charm. We understand that it was purchased in Ireland, and has been treasured in the family of its possessor for a considerable time.

A LADY (NAME UNKNOWN) BY P. G. BONE
SIGNED AND DATED 1800

WILLIAM WORDSWORTH BY D. B. MURPHY

RT. HON. GEORGE CANNING, M.P.
BY WILLIAM ESSEX
SIGNED AND DATED 1828

Perhaps the rarest, however, of Lord Mayo's works in enamel is one signed "P. G. Bone pinxit, November, 1800." Of this painter we know practically nothing, save that he lived with Henry Bone, and exhibited one portrait at the Royal Academy, a portrait of a young lady, painted in 1801. This portrait we have seen, and it bears upon it the figure "3," whereas the one in Lord Mayo's collection is numbered in the enamel "2." We are therefore inclined to think that this young student, who has been called a nephew of Henry Bone, very likely only executed two or three miniatures in the course of his short career. We ourselves have only seen one other signed by him besides the one we are now describing, and the painter is always said to have died in his youth.

HENRY CROMWELL (?)
BY SAMUEL COOPER

PEG WOFFINGTON AS MARY QUEEN OF SCOTS

MARY WILKES BY OZIAS HUMPHRY

By the man who was practically the last of the great enamellers in England, William Essex, there is a particularly good portrait of the Right Honourable George Canning, M.P., after the one by Sir Thomas Lawrence. It is signed and dated 1828. It is a work of the highest merit, beautifully executed. But unfortunately the costume of that period was so ugly that it had little in it which the miniature painter could render attractive.

Perhaps the miniature in this choice little collection attracting the greatest notice is one of William Wordsworth the poet, as a young man, painted by D. B. Murphy, who, it will be remembered, was the father of Mrs. Jameson, the well-known author of *Sacred and Legendary Art*. It is rather interesting to find this miniature in Lord Mayo's possession, because Murphy was a favourite artist with the Ponsonby family, and various members of that family employed him to

ANTHONY ASHLEY, 1ST EARL OF SHAFTESBURY
BY N. DIXON (?)

paint portraits of their children, and so brought his work into notice. As Lady Mayo was a Miss Ponsonby, it is fitting that this portrait should be in her husband's possession. As an early portrait, however, of Wordsworth, it has still further attractions, because it is mentioned in Wordsworth's own correspondence, and it is one of those clever, brilliantly executed likenesses carrying conviction in every line. Representing, as it does, the poet as quite a young man, at the time, we presume, of the beginning of his acquaintance with Coleridge, it is an historic portrait of no small importance.

MRS. CAULFIELD BY GEORGE ENGLEHEART
SIGNED AND DATED 1804

There are various schools and periods represented in this collection. In point of date the earliest is perhaps the signed miniature by Samuel Cooper, bearing the unmistakeable initials in gold, and declared to represent Richard Cromwell. This portrait was exhibited in 1865 at South Kensington, and is quite a fine example of the work of the artist, who was certainly the greatest miniature painter the world has ever seen. We are not quite sure that we can accept it as a portrait of Richard Cromwell, as we are disposed to think that it is much more likely to represent his brother Henry (1628-1674), who had his lands in Meath and Connaught confirmed to his trustees after the Restoration, and who settled down in that country. He was so intimately associated with Irish affairs, having been made Lord Deputy of the Forces and then Governor-General, that there is reason for discovering a fine portrait of him in a notable Irish collection, and we think that the portrait has been termed Richard Cromwell by someone who was unfamiliar with the portrait of his brother, and had forgotten how closely the latter was connected with "the unhappy" country.

A YOUNG CHINESE GIRL BY GEORGE CHINNERY

Belonging to a somewhat similar period is the fine portrait of Anthony Ashley, first Earl of Shaftesbury (1621-1683). This came from the Bohn collection, and Bohn tells us that he bought it in 1871 at Robinson's. He, however, attributed it to Cooper, but it is certainly not his work, and it is much more likely to have been the work of N. Dixon, a name which, in fact, has been suggested by some later possessor in writing on the frame. It has very much the appearance of Dixon's work, and we may perhaps be allowed to mention, for the first time we believe in print, that this artist's name was not Nathaniel, but Nicolas. The fact has only lately come to light owing to the careful investigations which have been made by Mr. Richard Goulding, the Duke of Portland's librarian. We must not, however, encroach any further on his preserves, as his investigations in the Harley papers have given him quite an interesting little story concerning Dixon which he will himself in due course set forth.

There is a quaint portrait of Peg Woffington in the character of Mary Queen of Scots, which we were glad to notice has been carefully labelled; otherwise some day or other it would have given rise to one of the endless discussions regarding the portraits of

Mary Stuart, and would have been pronounced to be a new representation of that lady of mysteries. It closely resembles the portrait by Hogarth, belonging to Lord Leconfield, representing the same lady in the costume of Mary Queen of Scots. This picture hangs at Petworth House.

Of works by the eighteenth-century artists we have selected four. A charming little portrait by Ozias Humphry represents Mary Wilkes, the only daughter of the famous politician who was Lord Mayor of London, and the lady to whom her father addressed the series of letters between 1774 and 1796, which were published with a memoir of the author in 1804. It is an exquisite profile, painted with Humphry's daintiness of execution, and having extraordinary attention bestowed upon the eyes and eye-lashes, an attention so peculiarly characteristic of this clever painter.

By George Engleheart there is a fine, strong portrait of a lady. She is called Mrs. Caulfield, but was probably painted under a different name, as the name Caulfield does not occur in Engleheart's lists of 1804. There is no question, however, of the authenticity of the miniature, as it is in every way a characteristic work, added to which it is signed "E" on the front, and on the back bears in the well-known handwriting, "George Engleheart pinxit 1804-5." There is a portrait of the lady's husband in the same collection.

By the eccentric George Chinnery there are two interesting portraits, one painted when he was in the East Indies, as he himself records by the letters "E. I." attached to his signature, in 1803, and the other probably done in Macao, as it represents a fair but frail young Chinese girl, or perchance a girl from Siam. It is a pleasing portrait of a young woman in native costume of blue, and wearing a thick brown fur collar around her neck, and as the work of a painter who is not very well known, and who deserves to be better appreciated, it is worthy of particular notice. The other portrait, dated 1803, is still more charming. It is of a child seated on the ground, one foot curled underneath the other. The boy is dressed in white and has red shoes, and his fat arms are bare. He looks up regarding the spectator with a pleased and amused expression, and as a natural portrait of a child it could not well be surpassed in charm and grace.

A CHILD (NAME UNKNOWN) BY GEORGE CHINNERY SIGNED AND DATED 1803

We have left the largest miniature to the last. It represents Count von Rumford. He should perha

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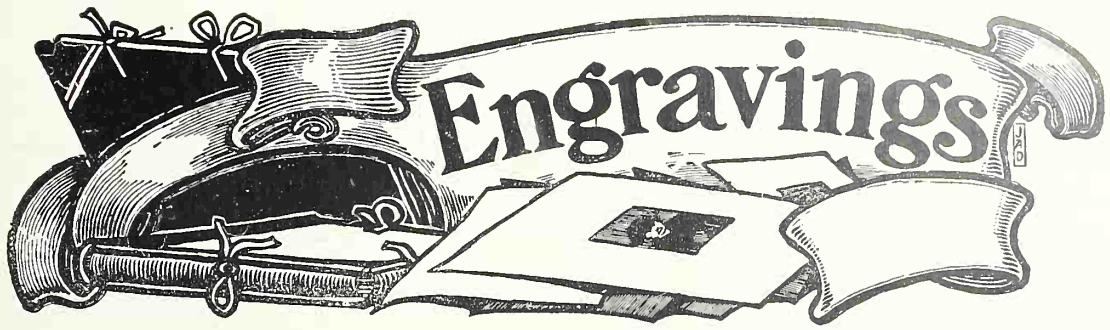
be known as Sir Benjamin Thompson (1753-1814), the American citizen who was a Fellow of our English Royal Society, Lieutenant-Colonel of George III.'s American Dragoons, and who eventually entering the service of the Elector of Bavaria, was in 1784 created a count and knighted. He was a scientific genius of high importance, and connected with many useful inventions, particularly interested in questions of cooking and of fire, and he gave his name to a particular kind of grate, examples of which can be seen in the miniature in question. The fact that he was the founder of the Royal Institution in London must not be overlooked, and he was also the donor of a large sum to the Royal Society for the purpose of providing annual medals. This portrait of Count Rumford is a remarkably fine piece of work, and is really an historic portrait which would have a more fitting home in the National Portrait Gallery than hidden away in the recesses of an Irish mansion. We hope that if ever Lord Mayo parts with it, the portrait may find its way into the national collection.

SIR BENJAMIN THOMPSON, COUNT VON RUMFORD



Some French Line Engravers: Pierre Lombart, Nicolas de Larmessin, and Nicolas Pitau

By W. G. Menzies

In the history of French line engraving of the seventeenth century there are many men whose work, though not on the same plane as that of Nanteuil, Edelinck, and Masson, is still of sufficient excellence to make it well worthy of the attention of collectors. Pierre Lombart, for instance, was fully versed in the possibilities of the graver, though frequently weak in his drawing; Nicolas de Larmessin the elder is also deserving of notice; while the work of Nicolas Pitau is notable both for its excellence of drawing and technique.

Pierre Lombart, who during the latter half of the seventeenth century established a reputation in both London and Paris, was, it is believed, born in the second decade of the seventeenth century.

Considerable doubt exists as to the country of his birth, and though there are many authorities who contend that he was born in Paris some time between 1612 and 1620, there are others who contend that he was a native of Middelberg, in Holland. The latter, in support of their contention, quote Evelyn the Diarist, who, in his *Sculptura*, places Lombart amongst the Dutch and Flemish engravers.

P. SEGUIER BY N. PITAU

At the commencement of his career Lombart studied under the painter Simon Vouet, from whose studio he went to England, having acquired no inconsiderable reputation as a worker with the graver. The year 1648 saw him established with his family in London, where he was to stay for some fourteen years. Like most engravers of his time, Lombart found the booksellers amongst his best patrons, and while in England executed plates for Ogilby's *Virgil*, and various editions of the poets.

His first commission of real importance was given to him in 1650, when he was entrusted with the engraving of a series of portraits of Van Dyck's Countesses. They were:—

Countess of Morton.
Countess of Bedford.
Countess of Castlehaven.
Countess of Devonshire.
Lucy, Countess of Carlisle.
Countess of Sunderland.
Margaret, Countess of Carlisle.
Countess of Carnarvon.
Countess of Middlesex.
Countess of Pembroke.

Amongst his other portraits executed during his sojourn in England were those of Brian Walton, Bishop of Chester, Sir Samuel Morland and Sir John

Ogilby, both after Lely, Robert Walker, the painter, Henry, Earl of Arundel, and Philip, Earl of Pembroke.

One plate engraved by Lombart in England demands special attention, owing to the fact that in different states the head is that of various personages. In what is believed to be the first state one sees a headless equestrian figure which Mr. Whitman believes was possibly meant to be a portrait of Charles I. after Van Dyck. In the second state a head is etched in, though the identity of the person depicted is undetermined. In the third state the head of Cromwell fills the space, while some alterations have been made in the costume. Yet another state shows the head of Charles I. in place of that of Cromwell; while in the fifth state Cromwell's head is again substituted.

In the year 1662 Lombart returned to Paris with an enhanced reputation, which was productive of many commissions, and for nearly twenty years he was strenuously engaged, his death occurring in 1681.

Lombart's work in Paris included a number of portraits after Vaillant, Gascard, Dieu, and others, while he also engraved a number of subject pictures after Raphael, Poussin, Philippe de Champaigne, and Le Febure.

Amongst the former was a large portrait of Marie Thérèse, Queen of France, after Beaubrun, which was published on the occasion of the marriage of Louis XIV.; portraits of J. Daillé, Antoine de Gramont, and the Duc de Carignan, all after W. Vaillant; and others of the antiquary Paul Petau; La Fond, Directeur de la Gazette Ordinaire d'Amsterdam, and Pierre de la Mouche and Charles Duc de la Vieuville, both after A. Dieu.

His subject plates include one of *St. Michael*, after Raphael, which was also engraved by Rousselet and de Larmessin; *The Nativity* and *The Lord's Supper*, both after Poussin; and *The Holy Family*, after Le Febure.

Lombart's style though neat was distinctly laboured, and, as I have said, the drawing in his subject plates in particular was frequently defective. For his portraits, however, many of which display a high pitch of excellence, there is now a good demand.

The name Larmessin is a notable one in the history of French engraving, there having been three engravers of that name—Nicolas the elder, his son Nicolas, and his grandson, who also bore the same Christian name. This fact presents a difficulty to the collector, who is often at a loss to distinguish the work of one from the other.

Nicolas de Larmessin the elder, born in Paris about 1636, however, was the most notable of the trio; but it is a common practice to group the work of all three together. One fact, however, may be borne in mind. Nicolas the elder worked entirely with the graver, while his son and grandson frequently used both the graver and the point.

Very little is known of the life of the eldest Larmessin. He was engraving plates in 1657, when he would be about twenty years of age, and he died in the year 1694, so that his years of activity covered a period of nearly forty years. During this time he engraved a large number of portraits of the illustrious personages of France and other countries, and, in fact, his labours seem to have been almost entirely confined to portraiture. Though hardly in the first rank, his work betrays a pleasant freeness, and a sound knowledge of the possibilities of the graver. The son, who was born in 1684 and lived until 1755, was a pupil of his father; but as his work is confined to the eighteenth century, it is beyond the scope of this series of articles.

The following plates can be confidently placed to the credit of the first Nicholas de Larmessin:—

Philippe de Bourbon, Duc d'Orleans.
Duchesse d'Orleans.
Henri Jules de Bourbon, Duc de Anguien.
Godefroy, Comte d'Estrade.
Gabriel Nicolas de la Reynie.
Louise-Françoise, Duchesse de la Valliere, 1674.
Maximilien-Henri, Archevêque de Cologne.
Paul Maurice.
Laurent Coster.
Jean Guttenburg.
Anne of Austria, 1663.
François Foquet, 1657.
Duc de la Meilleraye, 1658.
Louis XIV., 1663.
Louis XV.
Duchesse de Ventadour, 1660.

Nicolas Pitau was one of the little band of engravers who came to Paris from Flanders. He was born in Antwerp in 1633, and it is believed was a pupil of François de Poilly. He was the son of Jacques Pitau, an Antwerp engraver of little import who had established himself in business in the French capital.

His plate of the *Holy Family*, after Raphael, is perhaps his most successful effort, the purity of drawing and vigour of execution placing it upon a level with the engraving of the same subject by Edelinck.

Pitau, however, is chiefly known for his portraits, of which he engraved a large number, some after his own drawings, while he also executed a number of subject plates after French and Italian masters.

The canvases of Mignard, Le Fevre, Champaigne,

BY PIERRE LOMBART, AFTER W. VAILLANT

BY PIERRE LOMBART, AFTER C. LE FEBURE

QUEEN MARIE BY LARMESSIN, AFTER VAN LOO

LOUIS XV. BY LARMESSIN, AFTER VAN LOO

Raphael, Guercino, the Caracci, Le Brun, and Sebastian Bordone were frequently made the subjects of his graver, and few finer engraved portraits of Louis XIV. exist than Pitau's rendering of the painting by Le Febure.

Amongst his portraits must be recorded those of the Dauphin, Benjamin Prioli, Nicolas Colbert, and Alexandre Paul Pitau, all after Le Fevre, Pierre Seguier, Oliver Cromwell, after Van de Werff, and St. François de Sales.

At the present time the prints of these engravers, with a few exceptions, can still be obtained for quite moderate sums. In a recent catalogue, for instance, there appeared some two dozen by Pitau, offered for sale at sums ranging from 10s. to £5; a number by Lombart were listed at prices varying between 7s. 6d. and £3; and others by Larmessin ranged in value from 7s. 6d. to £6.

These prints, therefore, offer a splendid field for the small collector. They are certainly unlikely to fall in value, and there is every indication of an early appreciation in their value.

The portraits of Louis XV. and Queen Marie are reproduced from prints in the possession of Messrs. Parsons & Sons. The remainder are from prints in the possession of John Mallett, Esq.

LOUIS XIV. BY N. PITAU, AFTER C. LE FEBURE

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THE MINIATURE

BY G. MAILE, AFTER T. HARPER

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur Magazine *who may be able to impart the information required by Correspondents.*]

Unidentified Portrait.

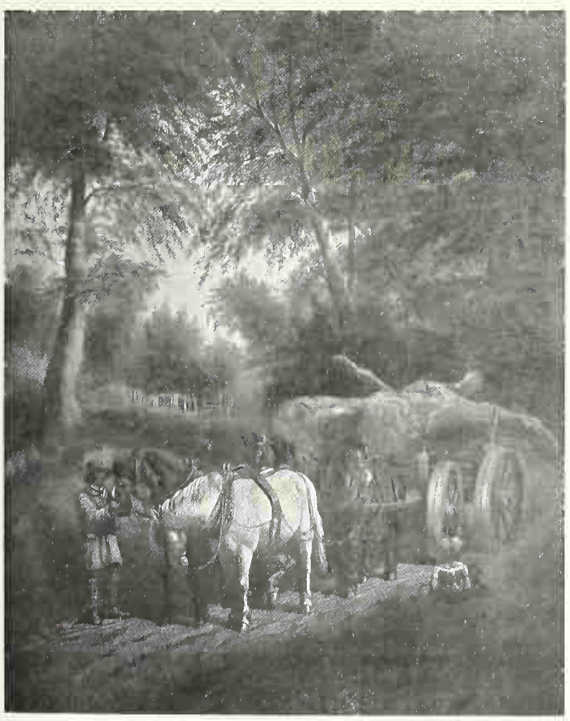
Dear Sir,—I send you a photograph of a picture that is in my possession, and which, it can be seen, is in rather a bad state. I intend to have it repaired, as it is a very good portrait and a very striking face. All that can be read on the paper held in the gentleman's hand are the letters J. O. or J. C., 1684. The letters are most probably J. C., and it has been suggested that they mean John Chichele, who was a Commissioner of the Navy, 1684. Unfortunately, the face does not agree with a known portrait of this man. It should be noticed that there is a curious broken left eyebrow. Perhaps some readers of The Connoisseur Magazine may be able to suggest who the portrait is supposed to represent.

Yours faithfully,

H. Southam.

Painting by Wm. Shayer.

Dear Sir,—Enclosed you will find photo. of oil painting by Wm. Shayer, 1859. Size of canvas, 36 in. by 30 in. I have had the enclosed taken to enable me, if possible, to trace the pedigree, which has been lost.



PAINTING BY W. SHAYER

UNIDENTIFIED PORTRAIT

The picture formerly belonged to the late Mr. Wheeler, of Birmingham. At some time or other it has been relined, and on the frame is a small round label numbered 413; also a label with the address McLean, Haymarket, London. I have every confidence that by having your valuable assistance I shall obtain the information required.

Believe me, yours truly,

W. G. Mein.

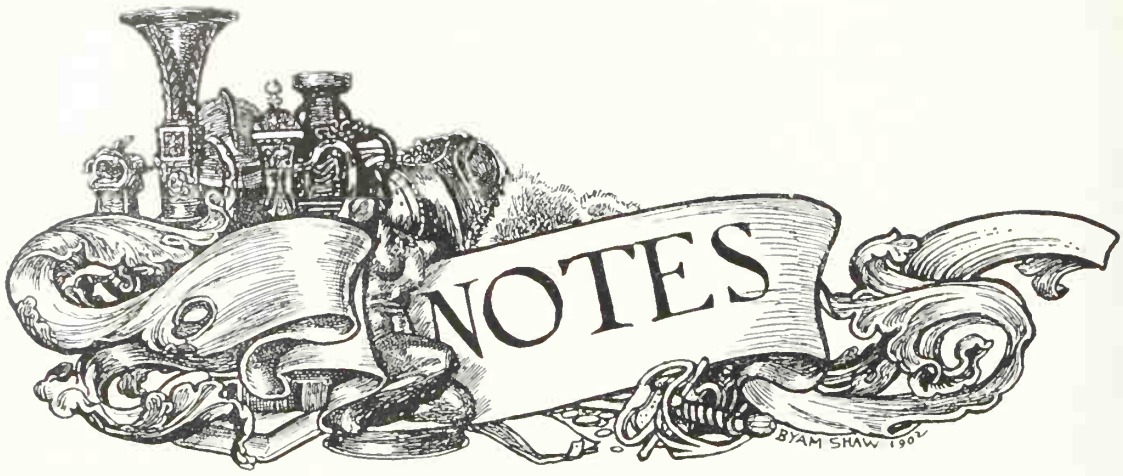
Locality of a Picture.

Dear Sir,—I am very anxious to trace a picture representing a draped figure in the foreground, holding aloft a lighted torch; behind the figure are other figures bearing torches; a procession of torch-bearers which disappears into mists.

I cannot remember when and where I saw this picture. My impression is that I saw it in a magazine.

Yours faithfully,

Kathleen Falmouth (Viscountess Falmouth).



Our Plates

THE superb portrait of *Alexander Triest, Baron D'Auweghem*, by Van Dyck, which we reproduce as our frontispiece, is one of several magnificent examples of the work of Rubens's most illustrious pupil that figure in the Rodolphe Kann collection.

We learn from the date 1620, inscribed against the sitter's coat of arms, that it was painted shortly before Van Dyck quitted Rubens's studio to go to London, and later to Italy. The conception and the attitude, the luminous splendour of the carnations and the execution alike proclaim a close affinity to Rubens. This simple figure, with his air of aristocratic reserve, his noble but somewhat worn features, the fine effect of the twilight sky against which the dark mass is set, and the delicate execution, resembles the portraits painted by Van Dyck during his second visit to Antwerp. But here all is simpler, graver, and more natural.

The print *Beauty* is the work of an unknown engraver, after a painting by Sir George Beaumont, an amateur painter and patron of the arts born in the middle of the eighteenth century. He was a great admirer of the work of Claude and Wilson, and devoted much of his time to the painting of scenes in the neighbourhood of Charnwood, where he lived.

Sir George Beaumont largely assisted in the establishment of the National Gallery, and the year before his death, in 1827, presented sixteen pictures to that institution. Two of his landscapes are in the National Gallery, the gift of his widow.

Amongst the many fine portraits by Nattier preserved at Versailles few are possessed of a greater

OLD WORCESTER SCALE BLUE PORCELAIN, DECORATED WITH EXOTIC BIRDS
IN THE COLLECTION OF THE REV. G. WHARTON, M.A., OF ST. PETER'S COLLEGE, RADLEY

charm than that of the "touching, gentle, and clever" Madame Louise, daughter of Louis XV.

Nattier, who loved the lustre and transparency of allegory, painted Madame Louise's sisters, Adelaide and Henriette, as Diana and Flora; but Louise and her sisters Victorie and Sophie, "the three little ones," he painted just as they were—charming, dainty, rosy-cheeked children.

The portrait is typical of Nattier's style. The whole painting is suffused with the bloom of youth, while the coquettish smile gives it a certain fascination and even seduction which nevertheless are quite in keeping, and have much to do with that fine effect and charm which pervades almost all Nattier's portraits of the beauties of the reign of Louis Quinze.

Goya's Drawings *

In the August Number of THE CONNOISSEUR MAGAZINE (page 272) we have referred to Mr. Anderson's beautiful publication of facsimile reproductions after Goya's original designs for the *Caprichos* at the Prado Museum. Encouraged by the success of the first part of his work, the publisher has lost no time in completing the series by issuing the other two parts, which make this publication a real monument erected to the fame of that most original and brilliant artist.

The two parts comprise 155 plates. In the first of the two are reproduced the drawings for the *Desastros de la Guerra* and the *Tauromachia*, and in the second those for the *Proverbs*, the *Prisoners*, and various other subjects. As we know, nearly all the original designs for the *Caprichos* have been preserved, and the publisher has been well advised in substituting reproductions of the etchings for the few missing pieces. But matters are different as regards the series contained in Parts II. and III., where many of the originals are missing. To replace all these by the etchings would have involved a change in the character of the publication which was not intended by the publisher. Thus these series were reproduced in their actual fragmentary state, but accompanied, by way of compensation, not only by the variants of some of the subjects, but by all those drawings which were intended for the series, but never translated by Goya into etched plates. It is clear of what special interest these latter must be for the student, since they reveal a little-known side of this imaginative artist's work, and complete the cycle of those original compositions of his.

The etchings of the *Desastros de la Guerra* series, which represent the bloody scenes of the French invasion in 1808 in all their pitiless horror, amount to eighty; but only fifty of the original sketches have been preserved, together with one variant and eight unetched drawings. The case is worse as regards the *Proverbs*, only four drawings being preserved of the eighteen etchings. Then follows the *Tauromachia* with the bull-fight scenes, a group of twenty-six designs for thirty-three etchings of the series, which are in such a bad state, that the publication of the preparatory studies for the etchings themselves must be particularly welcome. Two variants and ten unetched designs give a savour of great novelty to this part. Then there are the drawings for the *Prisoners* series, which represent the noblest and most piercing expression of contempt and protest against the tortures, the sufferings, and the mysteries of Spanish prisons; and finally follows the long series of various subjects that do not lend themselves to classification. Mr. Anderson's reproductions are perfect. The short preface, like that of the *Caprichos*, is the work of Dr. d'Achiardi's pen.—E. M.

* *Les Dessins de Goya au Musée du Prado à Madrid*, Parts II. and III. (D. Anderson, Rome, 1908.)

Books Received

Notes on the Science of Picture Making, by C. J. Holmes, 7s. 6d. net; *Wine and Health*, by Dr. Yorke-Davies, 1s. 6d. (Chatto and Windus.)

Fresco Painting, by James Ward, 10s. 6d. net. (Chapman and Hall.)

A Popular Handbook to the National Gallery, Vol. I., by E. T. Cook, 10s. net. (Macmillan & Co.)

Art Prices Current, 1907-8, 10s. 6d. (Fine Art Trade Journal.)

Notes of an Art Collector, by Maurice Jonas, 21s. net. (Geo. Routledge & Sons.)

The World's Great Pictures, Part I., 7d. (Cassell & Co.)

The Letters of John Ruskin, in 2 vols., 1817-1869, 1870-1889, by E. T. Cook and Alexander Wedderburn.

Toys of Other Days, by Mrs. F. Nevill Jackson, 21s. net. (Country Life, Ltd.)

The National Gallery, Part VIII., by Paul G. Konody, Maurice W. Brockwell, and F. W. Lippmann, 1s.; *British and Foreign Arms and Armour*, by Charles Henry Ashdown, 10s. 6d. net; *Complete Guide to Heraldry*, by A. C. Fox-Davies, 10s. 6d. net. (T. C. & E. C. Jack.)

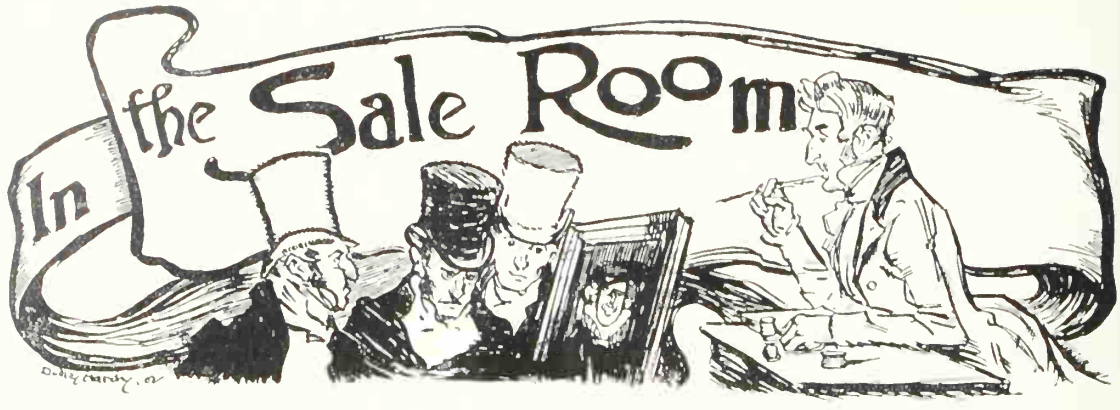
The Wander Years, by J. H. Yoxall, 6s. net. (Smith, Elder & Co.)

Ladies Fair and Frail, Sketches of the Demi-Monde of the Eighteenth Century, by Horace Bleackley, 12s. 6d. net. (John Lane.)

Book Prices Current, Vol. XXIII., subscription, 25s. 6d. per annum; *Agnès: A Romance of the Siege of Paris*, by Jules Claretie, translated by Ada Solly-Flood, 3s. 6d. (Elliot Stock.)

A New Light on the Renaissance, by Harold Bayley, 12s. 6d. net. (J. M. Dent & Co.)

Botticelli, by Mary L. Bonner, 2s. 6d. net. (Methuen & Co.)



It does not often happen that the picture sales of January and February prove so uninteresting as those of the two first months of the present year. Messrs. Christie were at least a week late in opening their season, and their only picture sale in January consisted of the ancient and modern works the property of the late Mr. T. M. McLean, the well-known dealer of the Haymarket. Very few lots reached three figures, and only the following need be mentioned:—Sir W. Q. Orchardson, *Jessica: Merchant of Venice*, 46 in. by 35 in., exhibited at the Royal Academy, 1877, 125 gns.; and P. Billet, *Avant la Pêche*, 42 in. by 66 in., 100 gns. The second sale (February 6th) of the year, which included a collection of modern pictures and water-colour drawings of Mr. A. B. Yuille, of Bellevue, Bridge of Allan, and other properties, was of a more promising character. Nine of Mr. Yuille's drawings were described as "from the collection of Mrs. Mackinnon, *née* Ella Constable, grand-daughter of the artist"—they were mostly about 8 in. by 10 in., and varied in price from 48 gns. to 85 gns. each. Among the same owner's pictures were:—C. F. Daubigny, *A Forest Scene*, on panel, 8¾ in. by 6½ in., 95 gns.; N. Diaz, *In Fontainebleau Forest*, on panel, 12½ in. by 16½ in., 150 gns.; Hoppner, *Portrait of Mrs. Munroe*, in white dress, oval, 29 in. by 24 in., 190 gns.; Lord Leighton, *Head of a Girl*, 16½ in. by 14 in., 110 gns.; and P. Nasmyth, *A Landscape*, with an old tower, figures and animals, on panel, 8½ in. by 11 in., 85 gns. Among the other properties were:—L. J. Pott, *Game to the Last*, 45 in. by 37 in., exhibited at the Royal Academy, 1893, 190 gns.; and B. C. Koekkoek, *A Woody Landscape*, with peasants and animals by a river, on panel, 13 in. by 18 in., 1857, 60 gns.

Mr. Dowell sold on February 13th at 18, George Street, Edinburgh, the valuable collection of paintings and water-colour drawings, chiefly by Scotch artists, formed by the late Mr. J. Irvine Smith, of 20, Great King Street. At least two "records" were established at this sale, the more important works including:—Sir George Reid, P.R.S.A., *Norham Castle*, 46 in. by 32 in., 675 gns.—the highest auction price for a work by this artist; another picture of the same subject, but smaller in size, 36 in. by 24 in., 450 gns.; *Marguerites*, 27 in. by 20 in., 150 gns.; *Rhododendrons*, 36 in. by 23 in., 325 gns.; *Roses*, circular, 12 in. diam., 110 gns.; *Vases and Marsh Marigolds*, 15 in. by 19 in., 74 gns.; and a *Portrait of Geo. Paul Chalmers, R.S.A.*, 8 in. by 10 in., 58 gns.; Sir W. Fettes Douglas, *The Visit to the Astrologer*, 42 in. by 25 in., a scene from "Hudibras," and reproduced in the monograph on the artist, 410 gns.—this is also a record price; G. P. Chalmers, *Homeward: Evening*, 20 in. by 11 in., 115 gns.; *A River in Spate, Sligichan, Skye*, 37 in. by 25 in., 62 gns.; *The Ford*, 35 in. by 21 in., 152 gns.; *On the Esk*, 20 in. by 11 in., 95 gns.; *Modesty*, 18 in. by 25 in., 400 gns.; *Scheveningen*, 35 in. by 23 in., 285 gns.; and *The Crofter's Home*, 20 in. by 11 in., 125 gns.; Arthur Melville, *Laban and his Flocks*, water-colour drawing, 20 in. by 14 in., 98 gns.; Sam Bough, *Bothwell Castle, on the Clyde*, water-colour drawing, 14 in. by 10 in., 60 gns.; and J. M. W. Turner, *Bridge on St. Gothard*, the original drawing for the unpublished "Liber" plate, sepia, 10 in. by 8½ in., 55 gns.—this realised 125 gns. at the Bale sale in 1881. On the same day Messrs. Christie sold modern pictures and drawings, the property of the late Mrs. Dent, of the late Mr. Thomas Welch, of Brighton, and from other sources. Two drawings only need be mentioned:—Birket Foster, *Lago Maggiore*, 13 in. by 16 in., 130 gns.; and A. C. Gow, *The Rout of an Army*, 12 in. by 18 in., 1874, 125 gns. Reference may be here made to a miniature by Richard Cosway, which appeared at Messrs. Puttick & Simpson's on February 16th: it was a *Portrait of Charlotte Georgina*, wife of the first Marquis of Cholmondeley, 1790, and was knocked down at 205 gns.

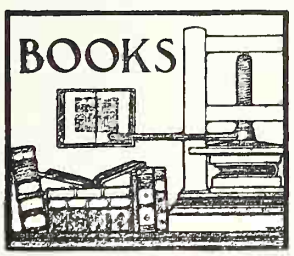
Messrs. Christie's sale on February 20th was entirely made up of anonymous properties, the few pictures of note including:—G. F. Watts, *The Coquette*, 25 in. by 20 in., 130 gns.; Sir J. Reynolds, *Portrait of Miss Cholmondeley*, in blue dress, with pearls in her hair, 29 in. by 24 in., 100 gns.; French School, *Portrait of a Lady*, in blue and white dress, holding a mask, 35 in. by 27 in., 118 gns.; D. Teniers, *An Interior*, with three peasants before a fire, 8¾ in. by 6¾ in., 200 gns.

Messrs. Robinson, Fisher & Co. sold on February 18th a picture catalogued as by Terburg, a *Portrait of a*

Gentleman, in black dress with white collar and large hat, holding his gloves in his right hand, small three-quarter length, on panel, 18 in. by 13 in., 120 gns.

Messrs. Christie's last sale of the month (Feb. 20th) was the first one of interest of the year. It was chiefly remarkable on account of the very fine portrait by N. Maes of *An Old Lady*, in black dress, with white ruff and cuffs, seated in a chair, 45 in. by 33 in., signed and dated 1669, 2,050 gns.—it is probable that this is the "portrait of an old woman," which was in the R. Bernal sale of 1824, when it realised 42 gns. The sale also included a picture ascribed to Beechey, but more probably the work of a greater artist, Hoppner or Raeburn, a *Portrait of a Lady*, in a black dress, 29 in. by 24 in., 600 gns. There were also two by John Hoppner, a *Portrait of Sheridan*, in dark coat with white stock, 29 in. by 24 in., 85 gns.—this was sold at Christie's in 1878 for the small sum of £4 10s.; and *Sir Vyell Vyvyan*, in brown coat and white vest, 30 in. by 25 in., 130 gns. A few of the others may be mentioned: J. Van Goyen, *A Town on a River*, with cattle and figures in the foreground, on panel, 22 in. by 31 in., signed and dated 1646, 260 gns.; and another by the same, *A River Scene*, with buildings, etc., 40 in. by 54 in., 190 gns.; John Opie, *Portrait of Col. Donald Macleod, of St. Kilda*, in scarlet coat, resting his hand upon his sword, 49 in. by 39 in., 145 gns.; G. Lundens, *A Party of Children Playing Blind Man's Buff*, 30 in. by 27 in., 100 gns.; and G. Morland, *A Gipsy Encampment in a Wood*, 20 in. by 26 in., 200 gns.

THE late M. Numa Préti, of Paris, a well-known exponent of the game of chess, and an ardent collector of literature bearing upon it, left behind him a very extensive, if not very valuable, library entirely composed of works of this class, which Messrs. Sotheby sold on the 1st of February. The catalogue comprised 362 "lots," embracing some 1,500 volumes in English, French, Spanish, Italian, German, and other European languages; but the total amount realised was no more than £355, notwithstanding the fact that M. Préti had evidently searched far and wide to make his collection thoroughly representative of every phase of the game, and had achieved an unusual measure of success. Needless to say such rarities as Caxton's *Game and Playe of the Chesse* were entirely absent, for had it been otherwise, the sum total might easily have been swollen to ten times the actual amount or more. M. Préti's library did not consist of rarities, as such, but rather of practical books and sets of periodicals explanatory of the countless combinations and problems which the Royal game is so prolific in affording. Thus the highest sum realised for any book was obtained for a stained copy of the *Libro de la Invencion Liberal y Arte del juego del Axedrez*, printed at Alcala in 1561, and written by the celebrated Ruy Lopez de Sigura, who made the first real analysis of the game, giving also his name to the well-known gambit which has held its own, in capable hands, for more than three hundred years. This book realised but £11, a small sum to head a long list of works all connected with the same subject.



As a matter of fact, very few works were sold singly, though all alike had doubtless been so tracked down and bought. The majority were disposed of in "parcels," as many as forty-two volumes going, in one instance, for £2 11s.

The sale of February 2nd, also held at Sotheby's, contained but one book of much importance — *Les Portraits des Grands Hommes, Femmes Illustres et Sujets Memorables de France*, published at Paris in 2 vols., folio, 1786-92. This copy, which realised £54, was similar to the one in the Bibliothèque Nationale, and contained the complete series of 192 male and female portraits and plates of historical events, all printed in colours. The British Museum copy has 184 portraits and plates only, and is therefore imperfect, this not being one of those books which contain a greater or lesser number of plates according to circumstances.

On February 9th and two following days, Messrs. Hodgson disposed of a large number of books, some of them of very considerable interest, e. gr. Jane Austen's *Mansfield Park*, 3 vols., 1814, with the edges entirely untrimmed, but rebound in boards, with reprinted labels to imitate the original binding as closely as possible, £20; and *Les Sept Livres de Flavius Josephus*, Paris, 1553, folio, £40—a result due to the binding, which was of old morocco decorated with arabesque gold tooling and inlays of red with Grolieresque bands. This sale was to some extent remarkable for a collection of manuscripts, pamphlets, and books by or relating to William Cobbett, though the sums realised for these were very small.

Bunyan's *The Holy Citie or New Jerusalem*, as printed for Francis Smith at London in 1669, has not been seen in the auction rooms for many years, and the copy sold by Messrs. Puttick & Simpson on February 11th for £10 is therefore worth special recognition, though it was by no means in good order. The title-page was dirty and torn, and several other defects were observable. On looking through the catalogue of this two days' sale, we notice many other excellent though not very expensive books, for it is a mistake to suppose that good books are always costly. The question of price depends upon a variety of circumstances, many of which have no connection with intrinsic merit or importance, though on the other hand this factor has invariably to be taken into consideration as well. Such prices as £5 5s. for a presentation copy of *Boswell's Life of Johnson*, 1793, and £5 15s. for the original edition of Anne Brontë's *Tenant of Wildfell Hall*, 3 vols., 1848 (orig. cl.), are illustrative of two distinct phases of book-collecting. The one justified its existence from special extrinsic conditions, the other from circumstances inherent in the book itself,

and the prices of both are regulated by the demand. A third example which must necessarily be placed in an entirely different category is afforded by Grimm's *German Popular Stories*, 2 vols., 1823-26, £15 (mor. g.e.), the illustrations by George Cruikshank being, in this case, the chief attraction. The following can all be brought within a few well-known rules, and form excellent material for practice:—Burton's *Arabian Nights*, 16 vols., 1885-86, 8vo, £21 (orig. cl.); *The Pickwick Papers*, 1837, with inscription in the handwriting of the author: "Charles Dickens wishes he had given this to Mrs. Melan," £10 (hf. cf.); Wordsworth's *Descriptive Sketches in Verse*, 1793, and *An Evening Walk*, 1793, both first editions in one volume, £18 (hf. cf.); Gould's *Birds of Great Britain*, 5 vols., 1873, impl. folio, £42 (mor. ex.); Drayton's *Poemes, Lyrick and Pastoral* (1605), 8vo, £12 (unbd.), a very rare edition, of which, according to Lowndes, only two copies are known; *Real Life in London*, in the original 56 parts in 33, £13 (some of the wrappers missing); Keats's *Endymion*, 1818, £20 (orig. bds.); and the series of seven plates to *Dante's Inferno*, etched and coloured by William Blake himself, £12 10s. This copy belonged to the late Mr. Birket Foster, the artist.

A very important selection of books and pamphlets from the library of Lord Polwarth, of Mertoun House, Berwick, was sold at Sotheby's on the 15th and following day, the catalogue comprising 486 entries, and the total sum realised being in excess of £4,400. The extensive and valuable collection of tracts and pamphlets of the 16th, 17th, and 18th centuries, including a very large number relating to the rebellion and Civil Wars, as well as a variety of Civil War newspapers, had at one time, certain additions excepted, been in the library of Mr. George Rose, well known as an authority on political and economical subjects. The tracts alone claimed seventy closely-printed pages of descriptive matter, and it is not possible to say anything about them here, except that each collection, as described at great length in the catalogue, was sold separately after a private offer, understood to have amounted to £1,000 for the whole, had been refused. The refusal proved to be justified, for they realised very nearly £1,350 when sold in lots. The newspapers can be described in a comparatively few words, and the first to attract attention is the celebrated *Mercurius Politicus*, dating from June 6th, 1650, to April 12th, 1660, and complete, though some numbers were skipped by the publisher, and the series would not therefore appear to be so. This set, bound in eleven volumes, small 4to, was sold for £140. Thus *The Kingdomes Weekly Intelligencer*, Nos. 1 to 52 (2 missing), 93 to 191, and 201 to 332 (2 missing), bound in 4 vols., with a number of other newspapers (odd or short runs), sold for £50; *The Moderate Intelligencer*, Nos. 2 to 237 (4 missing), also bound in 4 vols., for £40; and *The Publick Intelligencer*, Nos. 1 to 224, from Oct. 8th, 1655, to April 2nd, 1660, in 6 vols., for £54. These seem high prices; but it must be remembered that though single numbers of these and other old newspapers are frequently met with, it is an extremely difficult matter to obtain a series of them and the longer the series the more troublesome the quest.

It was at this sale that an excessively scarce work by Edward Bland, known as *The Discovery of New Brittaine*, realised £245 (unbd.). This book, which belongs to the "Americana" class, was printed at London in 1651, small 4to, and contains a rare frontispiece and still rarer folding map of "Virginia discovered to ye Hills." In 1846 a copy, also sold at Sotheby's, realised no more than £5 17s. 6d.; but then "Americana" have increased in value by leaps and bounds since that early date. In 1881 another copy with the frontispiece missing, as usual, was sold for £21 10s. *The Atlantic Neptune*, published in 1780-81 for the use of the Royal Navy, is another scarce work. It is an elephant folio full of large coloured charts and views relating to the sea coast of Nova Scotia, the coast and harbours of the gulf rivers of the St. Lawrence and other localities in North America. The amount realised at this sale for a half-bound copy was £116, while an imperfect copy containing 78 leaves (should be 84) of *Virgil's Aneidos*, as printed by Caxton in 1490, made £330. Only nine perfect copies of this book are known. Other substantial amounts of which it is necessary to take note included the following:—Claudio Corte di Pavia's *Il Cavallarizzo*, Venice, 1562, 4to, from the library of Robert Dudley, Earl of Leicester, £39 (contemp. mor., with device of Phœnixes and motto); the *Philosophical Transactions of the Royal Society* from the beginning in 1665 to 1826, with indices and the abridgements by Lowthrop and Martyn, together 122 vols., £104 (cf. and hf. cf.); a large number of *Cases of Appeals in the Scottish Courts* between 1727 and 1784, bound in 55 vols., folio, £31 10s. (old cf.); Thomas Violet's *An Appeal to Cæsar*, 1661, 4to, £40 10s. (mor., arms of Charles II. on sides); Erasmus's *The Praise of Folie*, first edition of Chaloner's translation, 1569, 4to, £13 5s. (orig. cf.); the second edition in English of Gower's *De Confessione Amantis*, 1532, folio, £15 10s. (contemp. cf., with one clasp); Lescarbot's *Histoire de la Nouvelle France*, 1612, 8vo, with the three maps, £12 10s. (orig. vell.); *Sir Thomas More's Workes*, the first collected edition, 1557, folio, £16 15s. (old cf.); and Wilkins's *Concilia Magnæ Britanniæ*, 4 vols., 1737, folio, £16 (old cf.).

On the 18th and 19th of February several sales were held, one of them being largely composed of books relating to the county of Kent collected together by the late Mr. Charles Cobham and Mr. G. W. Cobham, of Gravesend, where indeed the sale took place. The prices realised were good, a set of the four folio volumes of Hasted's *History of Kent*, 1778-99, realising £20 (hf. mor.)—a close price for copies of the kind which happen to contain the "Hundred of Worth" very often missing—a copy on vellum of the *Rules and Ordinances of the New College of Cobham*, 1687, 4to, sold for £10 (chain attached); and a pamphlet, entitled *The Sepulchral Memorials of the Cobham Family*, with India proof plates, and an autograph letter from F. C. Brooke inserted, for as much as £24. These sales of the 18th and 19th, three in number, and the last held during February,

were of comparatively little interest, though that at Sotheby's included the library of the late Sir James T. Knowles, founder and editor of the *Nineteenth Century*, or as the title is now amplified *and after*. The books in this library were of a very usual character, such as we are often concerned with in this monthly record of the sale rooms, and it is not necessary to do more than mention the following:—*The Germ*, the 4 numbers, in half calf, 1850, £18 10s. (wrappers bound up); a presentation copy of Oscar Wilde's *Intentions*, 1891, £7 7s. (uncut); Girtin's *Views in Paris*, 1803, £15 10s. (uncut); the *Kelmscott Chaucer*, 1896, folio, £42 (orig. bds.); Le Pautre's *Œuvres d'Architecture*, 3 vols., folio, 1751, £42 (orig. cf.); and a number of *Tennyson's Works*, which were sold in one lot, for £50. These comprised *Timbuctoo*, 1852 (cf. ex.); *Poems*, 1830 (cf. ex.) and 1833 (cf. ex.); the first collective edition of the poems, 2 vols., 1842 (cf. ex.); *The Princess*, 1847 (cf. ex.); *In Memoriam*, the earliest issue, 1850 (cf. ex.); and the private reprint of *The Lover's Tale*, a work originally published in 1833. Of the original edition one copy is known to exist somewhere, and the late Mr. Locker-Lampson had an imperfect copy annotated by the author. Apart from these two representatives, it is doubtful whether the book now exists in the original.

We conclude the account of the month's sales by giving a list of the remaining important works sold on the same day as Sir James Knowles's library, and the day following. These consisted of books mostly in common request, and the record will prove correspondingly useful so far as it goes:—The original library edition of *Thackeray's Works*, 22 vols., 1867-69, £19 10s. (mor. ex., t.e.g.); *Sainte-Beuve's Œuvres*, 57 vols., 8vo, 1843-73, £15 (hf. mor. ex., t.e.g.); Anthony à Wood's *Athenæ Oxonienses*, 5 vols., 4to, 1813-20, £5 10s. (russ. ex.); *The Library of Old Authors*, orig. editions, 53 vols., 8vo, 1856-72, £9 (hf. mor.); Payne Collier's privately-printed edition of *Shakespeare's Works*, 8 vols., 4to, 1878, £10 (hf. mor.); Audsley's *Keramic Art of Japan*, 2 vols., 1875, folio, £5 10s. (mor.); *Holinshed's Chronicles*, 3 vols. in 4, folio, 1586-7, the second edition, £8 (old mor.); Goldsmith's *The Vicar of Wakefield*, with 24 coloured plates, 1817, 8vo, £12 15s. (cf. ex.); Archbishop Cranmer's copy of the *In Danielem Prophetam libri, etc.*, printed at Basle in 1530, 4to, £19 10s. (orig. oak bds.); the *Assertio Septem Sacramentorum* of Henry VIII., 1521, 4to, £12 (russ. ex.); *Les Œuvres de Rabelais*, 3 vols., Amsterdam, 1741, 4to, £27 (old mor.); Bunbury's *Twenty Plates Illustrating Shakespeare*, in colours, 1792-6, £47 10s. (hf. cf.); Egan's *Life in London*, 1821, £14 10s. (orig. bds.); Vernet's *Cris de Paris*, containing 100 coloured plates, n.d., folio, £17 5s. (leather); and two scarce works by Sir Thomas More. These were *A Dyalogue Concerning the Worship of Images and Relics*, W. Rastell, 1530-1, £20 (old mor.); and *The Confutacyon of Tyndale's Answere*, 2 vols., folio, W. Rastell, 1532-3, £16 15s. (old mor., one leaf defective). Most of the books above-named were the property of Lady Boughey, and at one time formed part of the library of Mr. James Bolton, of Storrs Hall, Windermere.

Engravings

FROM the point of view of the print collector, the engravings that appeared in the sale-room during February were, as a whole, of an exceptionally unimportant character. In fact, seldom during the past decade has there been such a dull February, as regards art sales generally. A few good Dürer prints appeared at Christie's on the 24th: *The Small Crucifixion* making £140; fine impressions of *Adam and Eve* and *The Melancholia*, each made £190; and one of the *Knight and Death*, £175. The sale also included a few Rembrandt etchings, one of *Ephraim Bonus* going for £110, while there must also be noted a fine impression in colours of W. Ward's well-known print after Peters, *The Fortune Teller*, which made £105.

Furniture and China

ONLY one really important sale of furniture, china, and bric-a-brac occurred at Christie's during the month, this being comprised of the collections of the late W. Jerdon Braikenridge and the late Edward Steinkopff and others. In the anonymous section the chief item proved to be a large Limoges upright plaque, painted with *The Entombment of Christ*, by Nardon Penicaud, which made £1,260; while an Urbino dish lustred at Gubbio by Francesco Xanto, signed and dated 1538, went for £787 10s. The Braikenridge section consisted almost entirely of old stained glass, one large upright panel of Swiss manufacture, and dated 1523, realising £231.

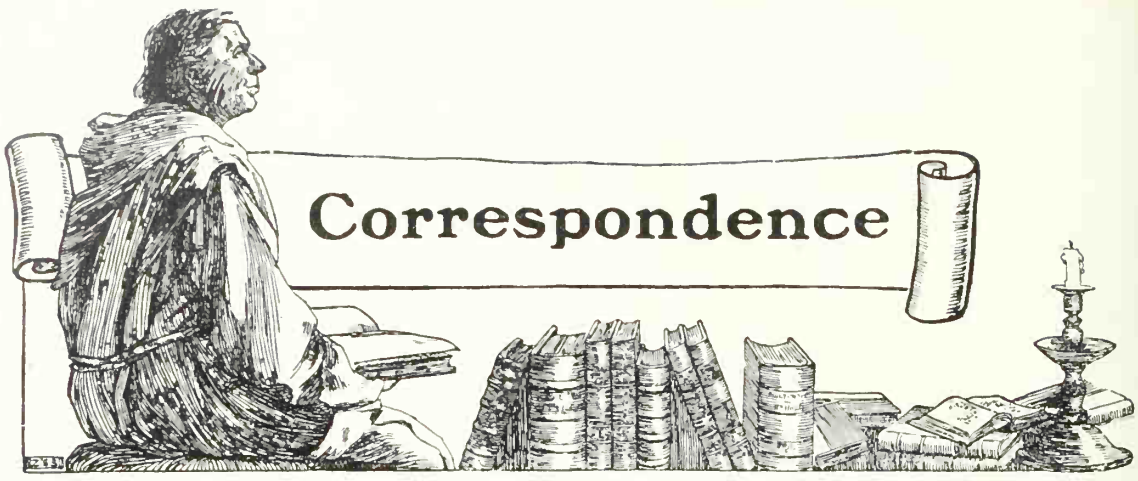
Finally, mention must be made of a Regence commode finely mounted with ormolu, which made £682, and two Renaissance cabinets, both French, middle of the sixteenth century, which made £399 and £178 10s. respectively.

Greek Coins

THE sale of the extensive collection of Greek coins formed by the late Mr. F. Sherman Benson, of Brooklyn, New York, which occupied Sotheby's rooms for seven days, was attended by remarkable success, many of the items realising several times their previous sale-room value. In fact, the sale was a perfect answer to those who contend that the interest in Greek coins is on the wane, the 808 items producing the remarkable aggregate of £15,175. Space does not permit of a notice of even a tithe of the notable prices, and our readers are referred to the pages of "Auction Sale Prices"—our quarterly supplement—in which will be found an exhaustive report.

Coins and Medals

ONE of the most successful sales of coins and medals held during this season occurred at Messrs. Glendining & Co.'s rooms on the 18th and 19th, many of the medals sold being of an exceptionally valuable and rare character. For instance, a naval gold medal for the Battle of the Nile went for £255; a Victoria Cross awarded to a bugler of the 52nd Regiment for £108; £70 secured a jewelled badge of the Order of the Indian Empire; and a Royal Albert Medal of the second class made £50. Mention, too, must be made of a medal for conspicuous bravery, £15; a Peninsular medal with ten bars, £10 10s.; and an Indian Mutiny medal, £14.



Correspondence

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ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Engravings.—**"Napoleon the Great Rebuking his Officers at Bassano," by T. F. Barker.**—A868 (Ballymoney).—This engraving is worth about £1. The other print you describe is not known to us, but it was issued at a period which does not interest present-day collectors, and would not, we think, bring you more than 10s.

"Adornment of Venus," by Bartolozzi, after Kauffman; and "Woman," by Bartolozzi.—A849 (Dudley).—From your list, which gives only vague details, we should say that the only prints of any value are the two we have mentioned above. We know them, however, under different titles, and we must see them to value.

"The Infant Daughters of the Marquis of Abercorn," by Samuel Cousins, after Landseer.—A847 (Bradford).—If your impression of this print has not had the title cut off, it is worth about 50s. The cutting away of margins does, of course, seriously detract from the value of a print. The other subject you mention commands about £1 to 25s.

"Hunting Scenes," by H. Alken.—A827 (Theale).—So far as we can tell without seeing your hunting prints, the value of the set is probably about £8 to £10.

"The Seasons," by Bartolozzi, after Wheatley.—A835 (Birmingham).—Among prints sought after by collectors this set holds a high place, and from £50 to £60 would not be at all an uncommon price to obtain for them. In fact, a very fine set would probably realise considerably more. It must not be forgotten, however, that original impressions are very rare, and many facsimile reproductions exist. Your china plates do not exceed a few shillings each in value, being of nineteenth century manufacture, and not at all rare.

"The Descent from the Cross," by James Ward, after Dietrich.—A828 (Palermo).—This is a subject that there is very little demand for over here, and the value is about £4 to £5.

Portraits of James I. and Henry, Prince of Wales.—A822 (Belfast).—If in good state, your mezzotints are worth about 15s. apiece.

"Jeu de Mail Flamand," after D. Teniers.—A785 (Chester).—This engraving is worth only 10s. to 12s. Your coloured print of Brighton pavilion would fetch 25s. to 30s. A quarto autograph letter of Sir Walter Scott is priced at £4 in a dealer's catalogue recently sent us.

Prints of Indians.—A777 (Cape Town).—The prints of which you send list are all of little interest, and worth only a few shillings apiece. There are a few prints of American Indians that fetch £3 or £4 apiece: but they are old mezzotints, whereas we believe those you mention are stipples.

Objets d'Art.—**Transfer Pictures on Glass.**—A808 (Snodland).—Your glass pictures are not worth more than £2 the pair.

Pottery and Porcelain.—**French Plate.**—A784 (Brough).—Your plate is probably of modern French manufacture. The interlaced L's are evidently intended to imitate the famous old Sèvres mark. If the painting is good, you might sell the plate for 30s. to £2 as a decorative object.

Chinese Bowl.—A755 (Chippenham).—Judging by your photographs, the bowl appears to us to be an old Chinese piece. It is worth, as near as we can appraise it, from £2 10s. to £3.

Majolica Ware.—A876 (Manchester).—From the date you supply, your vases are evidently quite modern. The marks only indicate patterns and factory numbers.

Teapot.—A873 (Tring).—Your teapot is probably Castleford ware. Its value is about 25s. We cannot identify your jug from the mere description.

Silver Lustre Teapot.—A829 (Stockport).—Your teapot appears to be of good quality, and should realise 25s. to 30s.—silver lustre being now much sought after. Early English printed ware is rising in value, and your two plates made by Rogers, of Longport, Staffordshire, between 1780 and 1820, are worth about 25s. The other teapot and two jugs are of English make of the early part of last century, the teapot being worth about £1 10s., and the two jugs 17s. 6d.